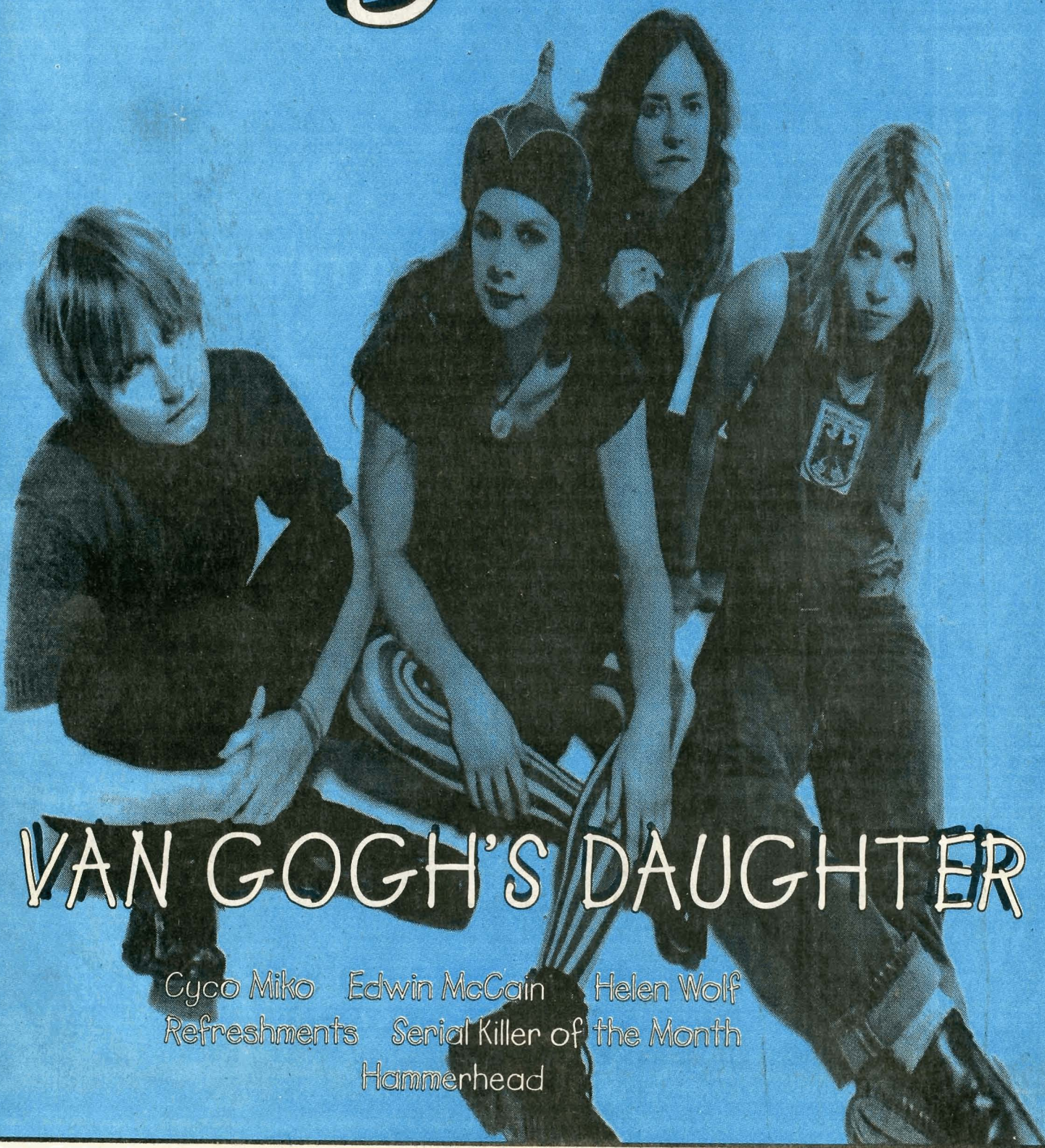


slug

APRIL 1996

ISSUE 88

FREE



VAN GOGH'S DAUGHTER

Cyco Miko Edwin McCain Helen Wolf
Refreshments Serial Killer of the Month
Hammerhead

OZZY OSBOURNE

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SLUG

APRIL of 1996
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PUBLISHER
CRYSTAL POWELL
GIANNI ELLEFSEN
EDITOR
GIANNI ELLEFSEN

A.J. MILLER
MUSIC EDITOR
WILLIAM ATHEY
LEGAL BULLDOG
J. GARRY MCALLISTER
PHOTOS
Royce Jacobs
DISTRIBUTION
Mike Harrelson •
Mr. T • Nate Croxford
WRITERS
Wolf • Royce
Jacobs • John Forgach
Trevor Williams
Scott Farley • David
McClellan • J.J. Coombs
Gary Savelson • JAND
Brian McNamara •
Jeanne Zeigler • Billy
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OUR THANKS
Mark Hess, Jason B. Hesse, Kevin, Salt City,
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**PLANET
SLUG**

Phone (801) 487.9221

Fax (801) 487.1359

2120 South 700 East
Suite H-200

S.L.C., UT 84106-1894

E-mail us at...
Slugmag@aol.com

Dear Dickheads...

Dear Vaginaheads,

Does the word penis-licker mean anything to you. Please allow me to elaborate on my no doubt unjustified labling of your music reviewer the "Sausage King". Let me just begin by saying that no educated man, woman, or sausage sucker would or could ever safely compare NOFX to Descendents and Dag Nasty. I guess you just named two punk bands that you heard of and it all sounds the same to the assnose with the untrained ear. You are an asshole you shitlip. Furthermore and moreover and henseforth you also claim that Lagwagon sucks and stole their whiney vocal bit from that one band that you heard once, what was the name, what was the name. oh yeah it was Dag Nasty. I guess we can compare any "So. California" punkband to Dag Nasty. And I guess it's safe to compare your musical intellect with the shithair

clinging to Dr. Rosenrosen's ass. I wonder if you know anything at all about music? Or perhaps you are just one of

those guys in the "scene" who thinks he is cool because he goes against the popular grain regardless. Well let me tell you something Mr. post-modern anarchist pusslicker, you are probably the single most jacked-up piece of shit, imbecile in this city. I want to kick your assface. In fact I would like to put my foot three feet deep in your hairless vagina. SKIN PIE. You are the type of guy who whacks off thinking about Lisa Lobe. You often refer to power-punk as some kind of three-chord joke. Where did you hear that phrase? In the last issue of Maximum Rock N Roll no doubt. I wonder if you even know what a chord is. You probably think it's some kind of a car made by Honda. Being as well read as I am, I read this poem one time while I was soaking in Palmolive with you mother:

Indians danced around
poles of totem, Sausage is a
polynesian word for scrotum.
It's a little bit out in left field but

I believe it, after all you are what you eat- right boys? My advice to SLUG is to get writers that can tell the difference between punk music and a kangaroo's ballsac. By the looks of your "No Soup" trick that you used to avoid printing letters of people telling you that you suck ass lint, I'm sure that you nippletteeth schmanda queens will opt not to print this. The previous words are for "Sausage King", I haven't read what the rest of you have written so I can't determine which of you are assholes yet. I don't have spellcheck so I hope I didn't misspell the word dick-mouth when referring to the Schmanda King. Love you, and whatever reponse you print after this, it was weak

— T. JACKASS

ED: Oooh an idiot! This is my favorite part of the job. You are truly a walking timebomb. I can only guess as to what it would take for that tiny brain of yours to snap. Maybe a picture of the Sausage King on your Mom? Or your Dad? Or Both?

Hugs and kisses XOXO

you got
something to
say?

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SLUG

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THE OZ HOLE RETURNETH 15 Fun Ozzy Facts

Remember that sweaty, fat loser who went away and promised that he'd never inflict his presence on the general public again? No, not Merrill Cook—Ozzy Osbourne! (Although, it's not widely known that Merrill sang with Black Sabbath sometime between Ian Gillan and the 9th coming (Ronnie Dio.) Ozzy's comeback tour drags it's walker through Utah on April 19, at what I understand is a Provo high school auditorium or something. Advance word is that the varsity basketball game scheduled for that night will be postponed—or not, depending on ticket sales.

So in commemoration of this hysterical..uh, historical event (and lack of any better ideas), SLUG presents 15 little-known Ozzy factoids to amaze your friends and annoy pets with.

1. Randy Rhoads has now been dead for 14 years—ATTENTION GUITAR WORLD MAGAZINE!! FOURTEEN YEARS!! NO ONE NEEDS THE TABLATURE FOR "CRAZY TRAIN" AGAIN!!
2. Ozzy's kept his New Year's resolution to quit smoking. At the height of his smoking, he was puffing up to 80 cigarettes a day, plus 5-10 cigars. "This is the hardest thing I've ever had to give up in my life. I thought the drugs were bad enough!" Do it for the kids, Oz!

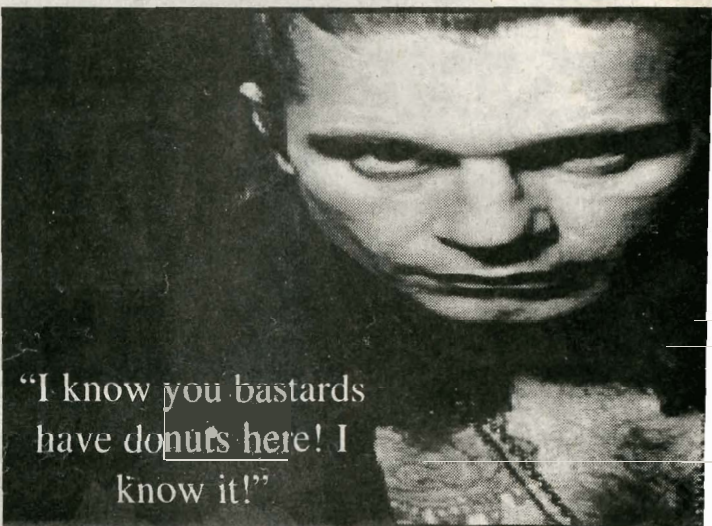
- And the most astounding part is that it's never affected his silky voice one bit!
3. Speaking of drugs, the Ozzmosis album/tour/merchandise catalog marks the tenth year running that Ozzy's publicist tells the press, with a straight face, that this time around, "He's completely clean and ready to rock--no, really! We mean it this time!"
 4. When bassist Geezer Butler started living up to his name and bowed out of the current tour, Oz called back in Mike Inez. Inez has been on loan since '93 to Alice In Chains, who are also completely clean--no, really! We mean it this time!
 5. In 1985, Ozzy played the first Rock In Rio festival to over 200,000 people, and also reunited with Geezer Butler, Bill Ward, and Tony Iommi for a one-off Black Sabbath Live Aid reunion. Ozzy remembers none of this.
 6. Osbourne and now-dead British comedian **Benny Hill** were never witnessed together in the same place. Oliver Stone is reportedly developing a screenplay about this phenomenon.
 7. From the Ozzy News Desk: "Turning bad to good, rock legend Ozzy Osbourne has donated over 3,000 pieces of merchandise to the citizens of Bosnia. Following the advice of a United States District Judge, Osbourne is donating all Ozzy Osbourne bootleg concert merchandise confiscated on his current U.S. tour to Bosnia." You can almost hear an emaciated Bosnian headbanger now: "Sure, I haven't eaten in a month—but check out this Bark At The Moon tour jacket!"
 8. To date, Ozzy has released 11 solo albums, four of which are live (ne. contractual filler) sets that lean heavily on vintage Black Sabbath material. Speak Of The Devil, Tribute, Just Say Ozzy, and Live N' Loud combined feature 49 songs, 21 being Sabbath rehashes—"War Pigs" appears on all 4, "Paranoid" on 3. (If Just Say Ozzy hadn't been just an EP,

- you can bet Epic/Sony would have shoe-horned it in there too)
9. Further testimony to Oz's record company's faith in his post-Sab output: "Ozzy's ten previous solo albums were removed from production in January 1995. Now his entire Epic/Sony catalogue has been painstakingly re-mastered, utilizing 22-bit Sony SMB technology. All the original music, art, lyrics, and photos have been restored to each of the CDs." The improved sound quality is so good, you can actually hear Ozzy projectile-vomiting during the guitar breaks.
 10. Osbourne's replacements in Black Sabbath have included: Ronnie James Dio, Ian Gillan, Glenn Hughes, Mandy Patinkin, David Hasselhoff, Sammy Hagar, Ronnie James Dio (that Elfin Magic strikes again!), Queen Lahtifa, Chopper, Henry Rollins (no, wait—that's Black Flag), Shawn Ryder (eehh, no—Black Grape), and Erkel.
 11. According to the bio, Ozzy's just a regular Joe Sixpack: "The high-voltage vocalist is also a First Amendment champion and an AIDS activist, the master of drama who is also a country squire and a family man, residing happily with his wife and children in an 18th-century manor in Buckinghamshire, England." And, just like you and me, he puts his liner on one eye at a time.
 12. Plus: "This is Ozzy, the

untamed desperado we've come to know and love—the radical voice who entitled his 1986 autobiography **Diary Of A Madman** (oooh, wacky!)—offering songs that will pulverize the hard rock competition and the horde of Ozzy wannabes (and they are...?). Released October 24, 1995, Ozzmosis crashed into the **Billboard** charts at #4—the highest-charting album of Ozzy's entire 25-year recording career." Let's see: 25 years, 20 albums, 12 teen suicides, 2 livers, 1 dead guitarist, and only one album in the Top 5? Yeah, it's Miller time, babe.

13. Osbourne had a secretary named Lincoln, Lincoln had a secretary named Pigfucker.
14. That infamous bat-eating incident has been extremely distorted: What actually happened was really just an embarrassing backstage exchange between Ozzy and Adam West, in which the Ozman accidentally bit the, um, head off of TV's Batman. "Look we were pissed drunk—at least I didn't swallow it!" says Ozzy. When contacted, West replied: "No comment, you'll have to buy my next book...but plastic surgery has advanced so much." Holy Batcock, Ozzy!
15. No one who likes Ozzy Osbourne reads SLUG, no one who reads likes Ozzy Osbourne, no one who reads SLUG likes SLUG, no one who reads like Ozzy Osbourne slugs...uh...14's a good round number.

Helen Wolf



"I know you bastards
have donuts here! I
know it!"



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Cleveland & Gary Tournier
April 16 Zach Lee
April 17 Rich Wyman
(singles party)
April 18 Mud Puddle
April 19 Sun Masons
April 20 Sweet Loretta
April 23 Night Birds
April 24 My Dog Vodka
April 25 Blue Wood Moon
April 26 & 27 Backwash
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This interview was a product of a record from the band Cyco Miko featuring Mike Muir of Suicidal Tendencies and Steve Jones from the Sex Pistols and some other people.

SLUG: So, what do you think of your new record?

M: I love it.

SLUG: How did you feel about using Steve Jones for the record and everything.

M: Well, obviously it was a big thrill, a big honor. It was great.

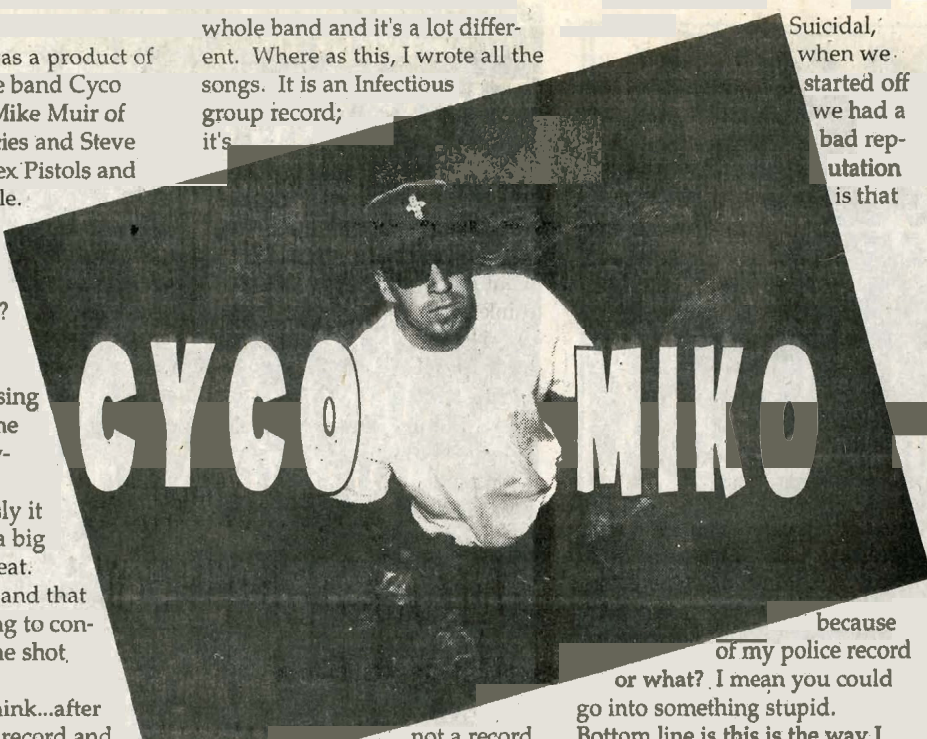
SLUG: Is this a band that you think is going to continue or is it a one shot deal?

M: No, I don't think...after we recorded the record and before we put it out there was one of those times I said hey, I want to go out there, I want to play, and I want to keep going. And at the same time, I go back to the old philosophy and you do wonder. So as long as you feel excited about it. So with that said, for me to say hey, it goes back to the first interview when people said what are you going to be doing in ten years? I said, I don't know if I'll be doing this for ten years, but if I am then, I know I'll be proud of everything I've done and that's just the approach I take.

SLUG: Now do you feel you couldn't have done the record as Infectious Grooves, since your going to be playing Cyco Miko to be, pretty much the band Infectious Grooves as well. Could you not have recorded it with those guys?

M: Fortunately the guys in Infectious can play it. But musically what Infectious is and what we're trying to do now, is actually for the first time, we have a chance to establish Infectious Grooves as a real band where before everybody just sees it as a side project. Because Suicidal took up so much of our time, we weren't able to do the things that you'd want to be able to do. If it was the only band we could of... For us, establishing Infectious as a band is a priority and musically Infectious is written by the

whole band and it's a lot different. Where as this, I wrote all the songs. It is an Infectious group record; it's



not a record that Infectious should have made; it's not a record Suicidal should have made; it's like a Cycó Miko record.

SLUG: If you continue on with this, are you going to use the same people for recording?

M: You know, that's something I'll probably deal with two or three years from now. Cause right now we've done about 50 shows because the record came out in Europe first and we're going to do the tour in the States and go through September and that's when the second record comes out and then we'll just go out as Infectious. So before we do the next record it will be quite a ways away.

SLUG: So your not going to tour, go out play a Cycó Miko, go back stage, change the clothes and do an Infectious set.

M: No, that's what we do. We're touring together.

SLUG: So do you do like one lump combined set or?

M: We separate it.

SLUG: What do you think about people saying, the only reason that your ability to make this record comes from your Suicidal fame rather than the fact that you've worked on this material? Or do you think that it is one of those perks you get from being a recording musician and having your name known?

M: Well no ones really said so. I'm not really concerned. I mean

Suicidal, when we started off we had a bad reputation is that

because of my police record or what? I mean you could go into something stupid.

Bottom line is this is the way I look at it and this is the way it is. Someone's going to listen to the record, if they like it they like it, if they don't they don't. No ones going to say hey I know this guy and he's a real nice guy and even though I listened to the record and I hate it I'm going to buy it. This isn't the kind of record that appeals to everybody and that's the way I think music should be. I think most people make music when they think there is a specific audience and they want everyone to buy it and sell as many as they can. I'm not here to come off as being a politician. I ain't kissing no babies, I ain't shaking no hands. But if you talk shit I'll kick your fucking ass. And that's where I come from and people aren't going to like that and that is fine with me. Because the people that like it, love it and the people that don't, they don't. They got a problem, come to me. People don't do that. Why? Because they know better. But it's all philosophy and stuff. In the bible it says, hey if someone hits you to turn the cheek and I believe in the bible but I think some things are left out. And one is if someone tries to hit me in the cheek I'm going to hit the motherfucker so hard that when he finally wakes up in the hospital he's going to think twice about taking that offer. So I'm not here to make any friends and I think

that's what the most people are here to do. I'm here to get the respect that I deserve and if people don't like it fuck em. Hope that answers that question.

SLUG: Okay, I have a quote from the biography that I wanted to ask you about. You're talking about Cyco Miko and it says you feel as committed to that as you do about Suicidal. Are you using Suicidal as a comparison since it's a death band or is it that you don't feel quite in the same vein about Infectious Grooves?

M: No, basically what it is with Suicidal, I've said many times, before we did our first record one of my best friends came over and he was like why are you making this record? You don't think people are going to like it do you? If your making music you guys are real good, you could make a record that you could get on the radio and maybe you guys could make some money and stuff. I said that's not what were doing. We're doing music that we like and if other people don't like it that's their problem and as long as we're willing to put the effort in and it's what we want to do that's all that should matter.

That's our definition of the stuff and that's related to that. I'm not here to sit here and see how many records I can sell, obviously. And I may not be the smartest person but I'm pretty smart and smart enough to know that if someone said, hey, you go to sell two million records, this is not the fucking record I would have made. There is a whole different motivation and a whole different background where we're coming from. To me, I have a different definition of what a hit record is. When people say a hit record is only records you sell. To me a hit record is when it hits you upside the fucking head. And that's what to me a hit record is. So I'm coming from a different field a different playground.

SLUG: I was just wondering if you noticed that a lot of the...going back to Infectious...have you guys met a lot of college sort of bands recently that seem kind of a fur groove, metal mirage that you guys kind of brought into the light.

M: Well, I have it once again....I have a completely different definition of what punk is and what most people call punk. Probably because I came from a whole different place and so in the same sense the funk thing, I have a completely different definition and I think with the...especially with the next Infectious record where it is more into what our definition of punk is to me what other people call funk is not funk and I think it's probably because they never heard any funk when they were younger and they don't know what it is. So it's just that basic kind of stuff that is all different. It's like when people say Green Day [is] punk, I think it sucks. So whether it's punk or not it doesn't matter to me. It sucks so I grew up with punk rock so you know my definition what it is. I think that's the same thing. People can call it what they want but I don't like some of the stuff, I don't like other stuff and I know the reason why. Based on the music that I initially considered what was funk and most people never even heard those bands.

SLUG: Your only other choice was to take on more of a humorous side of something that makes people laugh but maybe at the same time makes people think. I mean is that intentional...is that humor intentional or is that just kind of the side of you that makes fun of things.

M: Well, I think sometimes it's a way to get the point across. I think there's humor in all of it. I think sometimes that the truth sometimes is funny because it's so flaky and it's actually sad.

The funniness is actually sad it makes you laugh. But is just like so blatant and then that's life and then sometimes you just have to make an example. You make the cartoon aspect out of himself. I think it's kind of a way of maybe just to get another point across.

SLUG: So, all right lets do the wrap up. What do you think this band is going to hold for you as a future? Is it going to be a band that your going to pursue with all your effort or is it going to be a band you're going to take your time on to get it right and just do it by your standards? Or both?

M: Oh, basically for me to sum it

up real simple, for me what I call what I'm doing is very selfish, it's something I enjoy, it's something I like a lot, and it's something that I basically wanted to make a record that if I wasn't a part of it and I was somewhere and someone played it I'd say, "Who the fuck is that?" and I'd want to go see them live and I think that's what music should be. But basically it's just my definition of what I think is exciting music and that's not for everybody. But in the same sense I know where I started and with Suicidal we didn't do our second record till four years after the first one. And I [am] Surprised we tried to do it that way. I think the best marketing plan anyone can have is they talk on labels and they try this and this and how to mass market things and how to confuse the public to make them think that what their selling is hip and that they have to have it. It worked for the pet rock but I mean I'm not really concerned with that with Cyco Miko. I'm more concerned with people that like it they like it so much that they're playing it so

loud people are going to hear it whether they want to or not. That's the way it worked with Suicidal. I think the best marketing plan you can have is someone that hears your record and they love it so much that they're going to play it and I think that's what music should be. And that's what I'm doing is take a little more time but that's the way it is and that's just what I want to do.

SLUG: Alright man, thanks for your time. I'll try to give you a good write up.

I just want to make it clear that I didn't think I could ask Mike Muir enough questions to make such a long interview. What do you ask somebody you really know from other projects that doesn't appear in thier bio. Not too fuckin much. This is my first interview for Slug so bear with me. The Interview was conducted in the morning at Slug world headquarters I was hungover and pretending to be into every word he said and I don't think he liked me. Come on Mikey you gotta like me....please.

—Hack Writer

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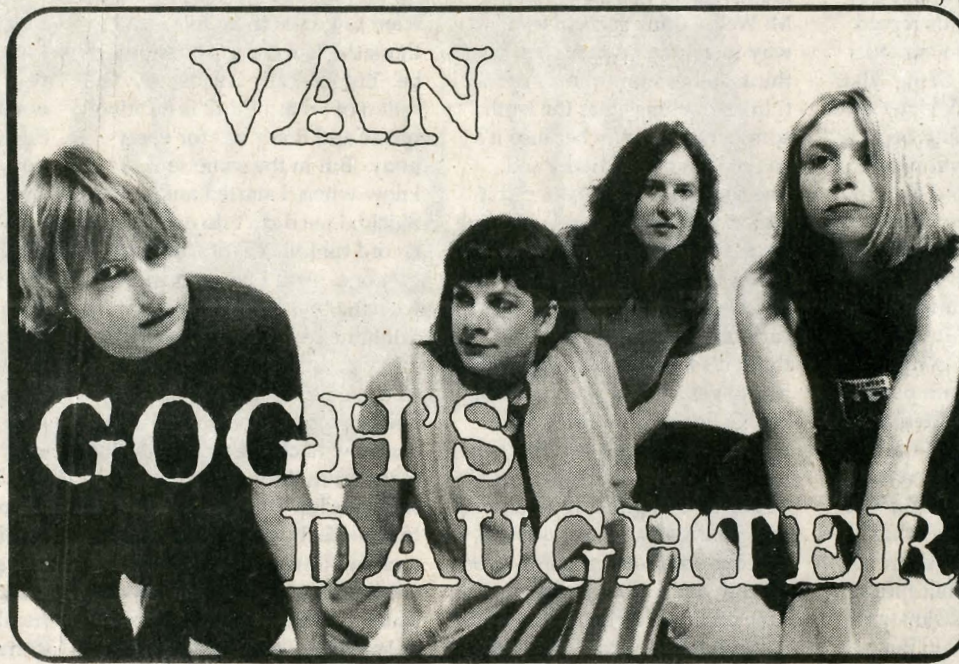


Jane Woodman is one of the singer/songwriters in Van Gogh's Daughter, my favorite new band. A band you should definitely check out. No gimmicks (hair color not withstanding) just really good songs that are well written and beautifully executed. This is what she had to say...

SLUG: Well first of all I think I know Rachel.
 VGD: Oh, you do.
 SLUG: I used to live in San Francisco. I don't know if its the same one or not. I saw Frightwig. I saw Frightwig a couple of times and I think that I know who she is but I'm not sure.
 VGD: She was in the Mud Women too.
 SLUG: I never saw them. I saw their name but I never saw them.
 VGD: They're so cool.
 SLUG: Were you in any other San Francisco bands besides...
 VGD: Yeah I was in a couple of bands but nothing noteworthy.
 SLUG: So what's the plan for the band first off?
 VGD: Well, we've been touring. We were just really excited for the record to come out finally it did on February 13th. We're working up an acoustic set right now to like do on the radio and in stores.
 SLUG: So you play guitar, Rachel plays bass and whose the other guitar player?
 VGD: Page Webber.
 VGD: She is also the other song writer.
 SLUG: She is also the other blonde.
 VGD: Yes. The other blonde.
 SLUG: There's two blondes and then Rachel and then I can't really tell about the other women.
 VGD: Red.
 SLUG: Red. Okay. Well on the original.
 VGD: The hair color is important.
 SLUG: So you and Page do all of the song writing. Well first of all, your father, what's his name?
 VGD: My father?
 SLUG: Your father.
 VGD: Arthur Woodman.
 SLUG: So did you call him Mr. Woodman?
 VGD: No, I call him dad.
 SLUG: See if my dads name were Woodman. I would call him Mr. Woodman like on Welcome Back Kotter.
 VGD: Oh, God that's right, his name is Mr. Woodman.
 SLUG: So you met in San Francisco. What's the tragic accident that they don't want to talk about?
 VGD: Everybody asks that.

SLUG: I'm sure they do. Well that's kind of a teaser thing to put in your bio.
 VGD: I was playing my guitar at this open mike and Page happened to be there and I think she played before me and she was picking up my guitar by mistake and I ran after her and was ready to fight.
 SLUG: So you were going to kick her ass.

residue left by a metal, melted, like melted iron, what's left when you pour the iron out and they call it slag. And I thought wow, what a great analogy for a person who is ostracized from society. You know, left behind.
 SLUG: Like, through the eyes of Julie. If you don't really listen to all the verses it seems like you don't really know that its about like a



junkie type thing, you know what I mean. Because if you just listen to the chorus es its like, oh, this Julie girl, she's all cool. If I could only be like that. You know what I mean a lot of the songs have double entendre meanings. A lot of them have...
 VGD: Well if you do get into the lyrics they're usually pretty dark regardless of what the music sounds like.
 SLUG: So how did that happen? How did you guys hook up with Hollywood? Did they choose you? Or

VGD: I was going to kick her ass.
 VGD: Well actually I'd known the drummer. We'd played a little bit and I was playing solo as VGD for a while and then Jane and I...
 SLUG: Your father's not a painter is he?
 VGD: No he's an architect actually. But anyway so Jean and I got together. Everyone was telling me why don't you put together a band. And I said well maybe I'll play with Jean again and I got the bass player from Seven Day Diary cause we actually had some studio time available at the Record Plant and I really wanted to use it up. I eventually decided to get another guitar player too. Because the studio time fell through. And so then I met Page and discovered she was a song writer when I was actually just looking for a guitar player.
 SLUG: So how did you hook up with Rachel then?
 VGD: Well Rachel came later after Nancy had to go work with Seven Day Diary.
 SLUG: So you had an original bass player and then she left and was replaced.
 VGD: Yeah, by Rachel who was totally different.
 SLUG: So did you and Page write most of the songs or all the songs?
 VGD: All but one. Bad Ralph was sort of collaboration.
 SLUG: What does SLAG stand for?
 VGD: Well, its not an acronym, that's a misprint. I was looking up words in the dictionary and I didn't even know that it was an English word and I didn't know what it meant and I wrote this song around it and I was just thinking...if you look it up in the dictionary it refers to the

were you shopping for a deal?
 VGD: Well we were sort of shopping. We were working with Green Days old manger, Jess Olsen and he sent out a bunch of tapes and Hollywood didn't really get one. It was given to Jillian Raymond the A&R guy by Tommy Stinson.
 SLUG: How did Tommy Stinson got it?
 VGD: Well his girlfriend gave it to him and then he met up with Jillian who wasn't really a permanent member of Hollywood records at the time and he flew out to see us at a rehearsal and really liked it a lot and you know Hollywood was going through hell at the time. They had just like replaced everyone. And they really wanted Jillian as an A&R guy and his first band was us. So ever since you know, we've had a good repair with Jillian and he produced our record and we just love him. He's great. He joined Hollywood with us trailing behind.
 SLUG: Tell me about some of the other songs. Tell me about Crystal and tell me about World Between Your Knees.
 VGD: Crystal is sort of political song about the environment. It's just basically a frustrating look at how the devastation is like really understated and not dealt with and there you have it.
 SLUG: How old are you guys?
 VGD: We're all like in our late 20's.
 SLUG: So you don't feel like you're a part of this slacker generation any more.
 VGD: Oh, I don't know. I think we share that category pretty well.
 SLUG: Do you feel like...well as a band of

women between the age of 25 and 30 do you feel like you got screwed by the generation of music people in front of you? Do you feel like it was harder for you to do something than it would have been say ten years ago?

VGD: That's a hard question.

SLUG: Sorry. I could ask you an easy question, what'd you have for breakfast?

VGD: No, that's okay, coffee actually and that was easier. I don't know if screwed is the word? Well it was really hard for us to be taken seriously. Because being four women they don't really, you don't get that automatic respect that other bands get, plus they try to compare you to the other four girl bands that exist in the world and its just a little bit frustrating because you are nothing like them. But I have to say we are sick of bad female players and we're out to quash that stereo type. We all feel like that. Its just really frustrating and its embarrassing to go out and see girls that can't play.

VGD: Does SLUG stand for Salt Lake Under ground.

SLUG: It used to. We just stopped calling it that because we're not really underground and the true underground punk people despise that.

VGD: They were complaining.

SLUG: How do you call your selves underground. But that's what it originally stood for. So that's why when I was looking at slag I was like what the hell does that mean. I thought okay, sing like a girl. That's one. Smell like a

girl that's one. Then I thought you know maybe it just means slag which would be important. So that was pretty funny. What girl bands do you like now, that are like playing now.

VGD: Well I always feel bad. Its not like they care or anything. Cause I think they are tough bands and I think they've got the right idea.. I'm a real song junkie and.

SLUG: Well who are you favorite song writers then maybe that's a better question.

VGD: Jimi Hendrix.

SLUG: I'm the hugest Hendrix fan of all time.

VGD: No, I'm bigger. He just killed me with his innovation. But see he is never recognized as a song writer.

SLUG: He's more recognized as a guitar player.

VGD: Everybody is just like, oh what a great guitar player.

SLUG: He wrote some outstanding songs. Even some of the songs he didn't write he did good justice to.

VGD: Yeah, I think the fact that he was such a huge Dylan fan and you know he was just so open minded about his influences and I think that is why he was so innovative. I sort of feel like we have that sort of energy. That we all have a million different influences and somehow they all just like come out in one little ...Page and I like the Beatles too and we're into Neil Young and stuff like that.

SLUG: Okay, who is the PJ Harvey influence?

VGD: Mainly Page but I love PJ Harvey too. I think she's great. Jean has a lot of Motown influence. She loves rhythm and blues but she is also like a Patti Smith disciple too. So you've got lots of different things going on there. Page likes sugar a lot.

SLUG: And we know what Rachel likes.

VGD: But its funny, Rachel and I both really like to blues alot. Yeah, I'm a pretty big blues fan.

SLUG: Just tell me what's going to happen with the band. What are you're plans, you immediate plans?

VGD: Well, we're having a couple of meetings with agents right now. We're going to try to get on a major tour and just tour the whole United States. We're doing the west coast right now and that's cool.

SLUG: Any major things like television appearances or anything like that?

VGD: We're supposed to be doing a radio show for Westwood One and we're having our record release party at the bottom of the hill the 15th. Our favorite club. I guess they're bringing out a mobile unit a 24 truck mobile unit and they're going to record the show and air it sometime.

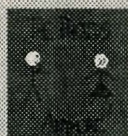
The conversation gets more philosophical at that point, so I'll let you think what you want. Van Gogh's Daughter is one of the best new bands around. Regardless of their gender.

—Mr. Pink



The Phoids -

musheyheadedgoogomouth



The Phoids 7" -

Anymore



Butterflies -
Bored Room



Battershell -

Beautiful Princess of Spit



ALTERBOYS -

COUNTER INTELLIGENCE

I SURE AM A HAPPY FELLOW. JUST LOOK AT ME, I'M LAUGHING HYSTERICAL- LY. THAT SURE IS SOME FUNNY SHIT. THE BOYS TOLD ME THE JOKE ABOUT, THE LADY IN THE TAXI CAB WITH A BOWL OF HUMMUS. WOAH, I NEARLY SHIT MY PANTS I LAUGHED SO HARD. THOSE GUYS ARE FUNNY BASTARDS. HAVE YOU HEARD IT, FUCKIN' FUNNY MAN. WOW!



FOR A FREE MAIL-ORDER CATALOG OR THE JOKE, WRITE TO: Ng RECORDS, 622 BROADWAY #3A, NYC, NY. 10012. WOW. I THINK I DID SOIL MY PANTS, MIKE GET ME SOME TP SO I CAN CLEAN THE POO FROM MY PANTS, FUCKIN' GUY.

God I'm such a whore! Here's an interview with a guy that has Hootie and the Blowfish helping out on his CD! I don't sit around listening to Edwin McCain or Jewel all day (I do listen to both) and I certainly don't listen to Hootie and the Blowfish - ever. I kind of liked Edwin and his music before I talked to him. After talking to him on the phone I liked him even more. Then I met him and the guy is cool as can be. There are plenty of people who will buy his music, even if the typical SLUG reader doesn't. So fuck you all. SLUG: I have a few questions to ask you. I guess you'll be here on the 19th with Jewel. EM: Wait, let me guess the questions you're going to ask me. Can I guess them? SLUG: Sure. EM: One of them, the easiest one, the most definite one I know that you are going to ask is how I know Hootie and the Blowfish? SLUG: Nope. EM: I didn't guess that? SLUG: Nope, I'm not going to ask that. EM: Oh my god you're the man. SLUG: Cause I don't care how you know them? EM: You're the man, you're the man. I think we're going to dedicate that entire show to you. I won't guess anymore. Fire away, fire at will. SLUG: Okay, the first one is, is the story in your press release true, about your father's nightmare? (Edwin's father had a nightmare about his son becoming a rock and roll musician.) EM: Yeah, that's the honest to god truth. SLUG: So, it seems like he was set on you going to college? EM: Yep. SLUG: And what were you supposed to become? EM: Oh, I don't think he had any set vocational options for me but I'm sure he would have liked me to be a doctor or lawyer or engineer, teacher or something. I don't know. I have no idea. He never told me what he wanted me to be. Thank god because I would have definitely done the exact opposite. He told me what he didn't want me to be which pretty much nailed it down. SLUG: And that's what you became. EM: No, that's what I always wanted to do. SLUG: Here's another one. Most of this is out of your press release. When you were working solo you say you played half covers

and half originals, but the covers were songs people had never heard of? EM: Yeah, pretty much. SLUG: So what covers did you play? EM: Oh, like at that time I was playing, that was before Seal was popular and I was playing his stuff and I was playing Hendrix, like obscure Hendrix tunes and... SLUG: Acoustic? EM: Yeah. If you listen to Jimi's music man it translates really well to acoustic guitar. I mean I know that everybody gets lost in the fact that he was such a guitar wizard. His lyrics are incredible and his chord progressions are beautiful and they translate to the acoustic guitar really well. SLUG: Maybe more so than someone trying to copy them electric. EM: Oh yeah. SLUG: Cause there's a ton of people trying to be Hendrix on electric. EM: That's for sure. SLUG: It says you were playing 11 shows a week and it says \$100 per show so you were making over \$4,000 a month doing solo? EM: I was doing pretty well. I don't remember the exact figure. You figure some shows you make \$300 a show playing 11 shows a week you can do pretty well for yourself. SLUG: You had a nice comfortable job and now you've been on the road a while, do you ever think about returning to that comfortable job? EM: No, because I think that when we stop striving to do better, to do something to challenge ourselves artistically or business wise or whatever, if I didn't challenge myself I could still be sitting in a resort somewhere playing my gig like it was a job, but because of all the stuff we have tried to accomplish we got a whole great bunch of people together playing and having a ball and it's wonderful. SLUG: It's a little bit strange to have someone, I don't know, I guess maybe it's just me but to have someone with an acoustic guitar leading the band and then you have those horns? EM: Yeah, its great isn't it? I love the horns. SLUG: How did you come upon that idea? EM: Well Paul Fox and I got into that together. SLUG: Was that when you started forming your band? You just started out with the horns and the keyboards and... EM: Well actually it started out with me and Craig Shields



and a conga player so it was a like acoustic guitar, congas and saxophones. SLUG: Really, no bass? EM: No, and no drums. SLUG: That was when you first started out. It sounds like an interesting band to see. EM: It was great. It was a lot of fun. SLUG: Now on your live show, your drummer studied African percussion and you've got some funk bass and you have the horns, when you play live does the funk come out more? EM: Definitely. It kind of runs the whole gamut. It crosses a lot of the musical lines. I mean what we've been writing lately varies from soft acoustic ballads to funkier rhythmic stuff.

Here's a free plug for the Zephyr. Andrea, AJ, Sam and Charlie - you have all been more than kind to me in the past on more than one occasion and I don't forget. Edwin wanted to know about the venue.

SLUG: It's really a nice club. The sound is beautiful. Great sound. EM: Great, what's the name of the place? SLUG: The Zephyr, it's called the Zephyr Club. Yeah, it's a nice club. I get the impression you had a pretty normal childhood. Church choirs, you sang in music halls, graduated from high school and went to college. But then there's a story of getting kicked out of college and then the songs on your album "Jesters, Dreamers and Thieves" and "Don't Bring Me Down," is there a bit of the devil in you? EM: I think that there's probably... I have an affinity for

the fun side of... just the mischief of it all but nothing really truly to live by. SLUG: You didn't get in any trouble when you were growing up? EM: Nothing really to speak of.

SLUG: Also in your press release, when you're on tour the last stop of the tour you get out of the van and you stay in the town? EM: Yeah, usually cause I don't have a place I call home at all. I don't have a place to live. Just kind of where ever we are it's where I'll hang for a little while or go somewhere else and check it out. SLUG: What kind of places have you stayed? EM: Everywhere from Virginia Beach, Virginia to Destin, Florida.

SLUG: Have you ever been out west? EM: Yeah, I used to live in Vail, Colorado. SLUG: You lived in Vail? For how long? EM: For a season. SLUG: For one season? EM: Yeah, a whole ski season.

SLUG: So were you playing the clubs there? EM: Yep. SLUG: You weren't a ski bum? EM: Yeah, I was a ski bum. SLUG: You were a ski bum. Lets see here's the last question. It's kind of a theme of the decline of America, a theme that runs through your songs a little. You seem to want, you see a need for change? EM: Yeah, definitely. SLUG: The people running the country now pretty much aren't doing a very good job and they are the '60s people that had all that idealism when they started out. Do you think that when the young people grow up today they can retain their idealism and actually make

some changes? EM: Well I think idealism is just as useful as gasoline in a can. If it fuels the right machine it can be incredibly useful but it can also burn down your house. It's part of the reason why we're doing, next fall we're doing a benefit concert for a foundation that I'm setting up called the America Street Foundation and basically what we've done is gotten some of the Atlantic artists that we work with and we're going to come down to Charleston and do an acoustic show and record it live and put out a CD and all the proceeds from that CD will go to help rebuild the sewer system in a section of town called well its basically the section of town the street runs right through the middle and they call it America street. The point is if you preach and never do anything about it then I think your words fall on deaf ears. But I think if you actually can put your money where your mouth is people can stand up and take note.

SLUG: You're actually starting a foundation yourself to do that.

EM: Yeah, I'm putting together this show as we speak. I'm actually, in between your phone call and the next interview, working on that project. SLUG: Who are some of the people you are going to have? Do you have any commitments? EM: Yeah, Darius Rucker, Jewel, Frances Dunnery and I'm waiting to hear, I don't know for sure if Dave Matthews is going to come or not. But I should know that pretty soon too. SLUG: And your song "America Street" that would be about the exact street that you're going to repair. Well that's cool. So you're not all talk you're actually doing something. That's very cool.

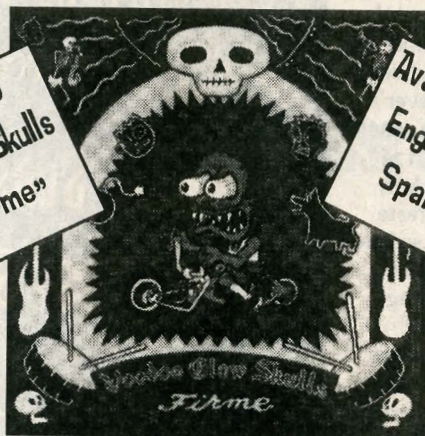
That is Edwin McCain. Love his music or hate it the guy is real. There isn't any phony in him. I'll take real over a whole string of cutting edge bands preaching change while taking the money home to count in the mansion or shooting it in their arms until it's time to make the next record and preach about change some more.

—William Athey

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BUSTING THE NUT

by David McClellan

I meant Punkadelic, not Funkadelic.

Such a fine, fine line between greatness and stupidity. Anyway, I went to the much unpublicized Possum Dixon show on March 11th at the Cinema Bar. The triple bill included a band called Lifter and a band called Red 5. It was a Monday and it was raining, so the place was completely dead, regardless of the very low \$5 admission. Cinema bar doesn't believe in advertising on the radio so the six people who did show up were either die hard Possum fans, friends of the door-man, or like myself, bored as fuck with nothing better to do on a spare night off of work. The fact that none of the three bands playing has a song in rotation on any of the local radio stations probably didn't help in hyping the show either. Lifter is a three piece garage rock band from L.A. who signed with Interscope before Tipper Gore got that label's distribution dropped from Time/Warner last year. Suffice it to say, Lifter's debut record has been in the can for over a year just waiting for distribution. Talk about being handed a shitty deck. I talked to the bass player, Jeff Sebelia, after his performance, while eating some cold lasagna backstage care of all three bands. It's a funny story, but I'm pressed for time so I'll just cut to the chase and make some cool shit up as I go. Lifter was around for about a year before they got signed. They started playing together and a friend of a friend of a friend they knew once wanted to get into the glorious field of band management, so they said fine and alas a new marriage was made. The manager booked Lifter twice a week all around L.A. at all the hip clubs and for all the cool headlining bands. They cut two 7" vinyl singles which garnered some local radio play, and by the time the year was up Lifter was being taken out to dinner by A&R people from A&M records (Soundgarden) as well as few other major and independent record companies. I asked Jeff why they decided to sign with Interscope as opposed to one of the bigger record labels that was interested in Lifter, and was it an issue of money. He said that it wasn't because of money, the deals they were offered were all similar, but it was because they had personal friends who were signed in other bands at Interscope and they really dug that "we are family" feeling of security. What does the record company pay for? Well you propose a budget on paper, of what your band will need to tour, a bus, equipment, living money per day per person, and you negotiate it all out. They get

\$20/day per band member for food as well as a tour van, gas money per day, probably a small cut of the door at shows, and their hotel rooms are paid for. They make the bulk of their money on the road selling T-shirts and stickers. Possum Dixon on the other hand has a little more clout, seeing that this record that they are touring on is their second major release and that they have already had a semi-hit with the song "Watch That Girl..." They have a rider which states that the band makes \$500 per appearance, catered food before shows, hotel rooms, and a bigger cut of the door. They still make alot of their money on merchandise sales, and as you guessed it the record company gets all the money from record sales and publishing rights. Lifter was very nice to offer up all this info as well as some food to a starving, drunk, belligerent nincompoop like myself. The moral of the story is: three not very special or overtly talented bands from L.A., all without a single "hit", each signed to record labels and touring around the country in vans together, played a show for me and five other drunk fucks at the soon to be defunct Cinema Bar, and they rocked the house. The drummer from Possum Dixon likes to light the bass player from Lifter on fire but that's another story, and goddamn it, I'm pressed for time.

Possibly the most important media event to ever grace the Salt Lake valley took place the other night over at Cram's house and I was tardy, so like I missed it. Free beer and buffalo wings at the first ever meeting of the Wasatch Audio Reserve, a soon to be private organization for members of bands here in happy valley. For those of you who are not in the "know", the Cram I'm speaking of is Tom Cram of Honest Engine fame, and since his band is opening for Primus tomorrow night at the Salt Thingamajig, you'd better shut the fuck up and listen to whatever it is he's talking about, dick! Just kidding... the Wasatch Audio Reserve is the brainchild of Tom Cram and Mary Tebbs (guitar chick in Sweet Loretta). It's primary goal is to create meaningful jobs for homeless veterans suffering from colitis. And when they're not out doing that they want to help in organizing this mass of confusion known as the Salt Lake City music scene. By holding meetings on the last Thursday night of every month, and by enlisting the heretofore unknown of talents of maladroits like me and you, they wish to create lists of contacts and develop a resource pool of info that is updated monthly on who's who and what's what out here in nowhereland, USA. Any band or local performer can participate and be a part of the Audio Reserve, as well as any club owner or person who is in some way involved in the promotion of local unsigned talent. A newsletter will be written and handed out for free which will list upcoming events and cool places to record your band and play out,

as well as interviews with anyone who really gives a shit about anything. Not designed to be snobby or overly particular to any one kind of music, the WAR is a great idea that is actually being put into practice as we speak. Who knows what the hell will come out of it, and quite frankly, who cares? If it increases the visibility of Utah talent and fill up some creative free time, I say go with it baby! Look at me! Yeeeeeee haaaaaawwww! The WAR is to be a non profit organization that is attempting to give you local yokels an open forum to say something, or to help out in finding the names of people you don't like in bands you want to be better than so you can call them up and threaten them. Since I showed up late and missed the meeting, and the beer, I'm really just making all of this up as I go. I'm told that some guy actually talked about integrity in music and selling out! What a puss. So call up Tom or Mary, or just harass them at one of their band's shows and find out what you can do to help, because the WAR is a great idea and goddamn it, I'm pressed for time.

If you are interested in helping out with WAR or would like more information, call SLUG HQ @ 487.9221 and we'll get the message to them.



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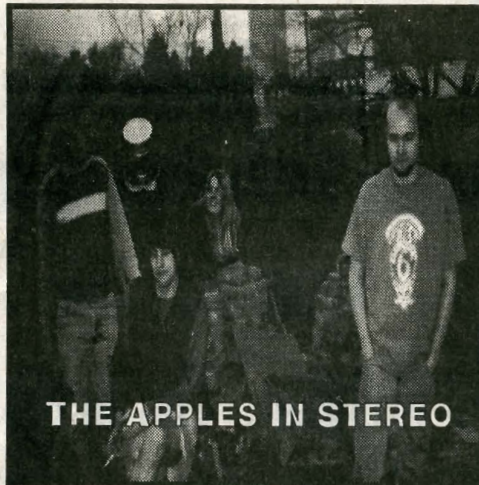
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**Treehouse On
April 26 at The
Cinema Bar**

Treehouse is from Aspen. The major selling point or gimmick of the band is Paul Kuhn and his Cellocaster. He invented an instrument that can be bowed like a violin or strummed like a guitar. It took four years to perfect. The sound is all over the band's first self-titled CD. When they arrive they will bring their newly completed second CD with them. I'm surprised that the band is playing the Cinema Bar, but that is what the club is all about. Treehouse falls into the category of soft-rock or folk-rock. I would expect KUMT to have them in heavy rotation, but to my knowledge they don't. What you get with Treehouse is singer-songwriter rock 'n' roll and Kuhn jamming away with a bow, a pick or maybe a slide on his Cellocaster. The opportunity to see the instrument is more than enough reason to pay the five bucks. Hopefully some fans of the Courage Brothers, Wilcox, Prine, Lovette, and the like will discover the band before they've come and gone. That group isn't known to frequent the Cinema Bar very often. Too bad because the music of Treehouse is perfect from them.

Apples In Stereo at Cinema Bar on April 18
I called up spinArt to ask for the latest press materials on Apples In Stereo. They sent me a sheaf of tear sheets from nearly every 'zine in

America. There was one from SLUG and one from grid. Everyone thinks that SLUG is negative and grid is positive. Both reviews heaped high praise on the band. SLUG predicted that the Apples In Stereo would play the Cinema Bar in the future. The future is here because the band will indeed take the Cinema Bar stage on April 18, a year after their disc was released. The grid says this, "The music? Trippy pop with enough warm jangles, fuzz and harmonies to melt the icy indifference of today's stereo components." From SLUG, "Their garage is on a pleasant tree-lined street with plenty of folk rockers in the neighborhood." The grid references the Beach Boys and Brian Wilson, SLUG references Peter & Gordon, Chad & Jeremy and the Left Banke. La, la, la's are everywhere. It



THE APPLES IN STEREO

Concert Previews

isn't cool to like pop music. Shaun Boy might love the stuff, but he doesn't have enough influence to break it into heavy rotation. I'm getting scared now because when SLUG and grid agree on something the end is near. Listen for heavy promotion of this show on the radio. They'll have the truck out front and a celebrity restaurant profile next month. Psychedelic, folk, pop-rock from Denver and it is about time they drove that 500 miles.

Sacred Reich at the Bar & Grill on April 26

Sacred Reich, the band with High Times Magazine's #1 Best Pot Song of the year, is scheduled to play in Salt Lake City. "Ask Ed," the pot song, is a boogie taking things back to metal's peak years. Forgach must have been hitting the bong himself the day he

reviewed the CD because the miked bong hits doesn't precede "Jason's Idea," it is "Jason's Idea" which precedes "Ask Ed." Oh well, everyone makes a mistake once in awhile. The cover of "Who Do You Want To Be?" is slamming. Play it for your Boingo loving friends. Better yet take them down to the show. Phil Rind states in the press materials that the band believes Heal is the best record they've ever made. He also states that metal isn't perceived to be cool right now. Cool or not

watching Sacred Reich play in a bar sounds pretty exciting. Actually watching them load in might be almost as exciting. Wicked Innocence are guaranteed to pound some sense into a few noggins before Sacred Reich takes the stage.

Preacher Boy April 10 at the Zephyr

Preacher Boy will bring his eclectic brand of blues to the Zephyr Club on April 10. Anyone reading this rag is probably wondering why we are running a piece on a blues show. Here's the deal. Preacher Boy isn't your average everyday bluesman. This guy is just slightly wacked out. He combines the Delta with ragtime jazz and he plays every instrument you could imagine in your wildest dreams. Besides, I happen to like

people with gravelly voices. Gravelly barely describes the vocals of the Preacher Boy himself. Getting more fully into things: the band comes from San Francisco.

They bring to mind the early jug band style that later became The Grateful Dead. Continuing with the shameless name dropping are some references to Captain Beefheart, Tom Waits and needless to say – the most brilliant one who surpassed them all – Frank Zappa. You won't see blues like this very often in Salt Lake City, if ever again. Preacher Boy is opening for Maria Muldaur. It is important to remember that smoking is not allowed during a Muldaur performance. If this is offensive don't go.

Wear your tie-dye, ride your skateboard, color your hair purple, put on the long johns underneath the cut-offs, lace up the Docs and pull the hair back into a "sensitive" ponytail, but forget the smokes.



SACRED REICH

Frank Black with Jonny Polonski on April 20 at the Bar & Grill

Before writing anything about Frank Black how about Jonny Polonski? He's a young guy, about 23 or so. He's been making music in his bedroom since he was twelve. He can play any instrument there is and he played them all on his new CD. The story of his signing will be told all over much more respected papers than this in the coming days. Jonny recorded tapes in his bedroom and sent them to famous rock stars. He managed to present a few in person. As the story goes one fell into the hands of Frank Black. Mr. Black produced a demo tape of Jonny's music and helped Jonny get signed to American Recordings. Jonny used his advance money to purchase hi-tech recording equipment. He returned home and produced Hi My Name Is Jonny in his brother's old bedroom.

The CD is only 24 minutes long, but I'd rather have 24 minutes of good than a longer CD containing filler. There isn't any filler on Hi My Name Is Jonny. It is all pure pop music – rock and roll pop music not syrupy Top 40 pop. Jonny was sick and couldn't talk to me personally so I'm still wondering how he produced such a thing by himself. I'm also wondering if he's bringing a band with him. Oh well, we'll find out when he arrives. A young genius opens things at the Bar & Grill.

Frank Black has been busy promoting his friend Jonny's CD as they tour together. He'll probably be on one radio station or another the day of the show. I've seen some negative press about The Cult Of Ray. Something about Frank not being a great singer and the CD containing too much thrash and some instrumentals. I'm one who loves a good instrumental. Black's voice is more than OKAY with me and that thrash guitar...well it slays me. Missing from the press materials is the fact that Reeves Gabrels, Tin Machine's guitarist and the person who introduced Black to Polonsky, has gone surf. "Mosh, Don't Pass The Guy" demonstrates that some of that surf influence rubbed off on Black and company. Black investigates the mainstream with "I Don't Want To Hurt You (Every Single Time)." No need to worry AAA will never pick up on Frank Black. "You Ain't Me" is my favorite of the new batch. I guess I should mention that the CD is named in dedication to Ray Bradbury and Black's band is spectacular. Watch for his guitarist, Lyle Workman, to kick out some surf for uninitiated ears.



April 12: Cherry Poppin' Daddy's

Just in case the Saint Patrick's day ska extravaganza didn't satisfy your thirst for a skankin' good time the Cherry Poppin' Daddy's are headed this way. Ska is a small part of what they do. They do ska and they do it well, but they also do punk, they do cow-punk and they do big band swing. Swing is the key when thinking Cherry Poppin' Daddy's. Going through their press materials I found them compared to everyone from Cab Calloway to Frank Sinatra and the English Beat. If you think that space age bachelor pad stuff is the real deal check out the record label. The Cherry Poppin' Daddy's record for Space Age Bachelor Pad Records. Horns, guitars, drums, the whole shebang will appear on the Cinema Bar stage. There are seven people in the band. It's probably a little far out for the closed minded and the cover band crowd.

The Flat Duo Jets at the Cinema Bar on April 13

The last time the Flat Duo Jets came to town I was under the impression that were still recording for Sky. I must live in a cave. I thought Safari on Norton was a one shot deal. That album collected some rare early recordings from 1984-87. I missed Introducing The Flat Duo Jets all together. Now that we're all caught up there is yet another Flat Duo Jets recording soon to be released. Red Tango should be out by the time they reach Salt Lake City. It is also on Norton and it is the seventh long player from the duo. The Flat Duo Jets are indeed a duo. They did release one album as a trio way back in 1989. Let it be known that the Flat Duo Jets aren't recognized for their polished performances and smooth music. Raw, crude, primitive, stripped-down

bare-bones rockabilly is more like it. There's that damn rockabilly word again. Dexter Romweber plays slashing rockabilly guitar like few others in the land. He has too, there isn't a second guitarist or a bass to help him. His buddy Crow crashes into his drum set like a man possessed. Don't think it's all rockabilly. Red Tango features ballads and instrumentals. Some liked them some hated them. The one time I viewed them opening for the good Reverend I was mightily impressed. No matter what these two will provide an entertaining night, love it or hate it. Besides where are you going to buy their three Norton albums and their two new singles? Norton Records are difficult to find in SLC.

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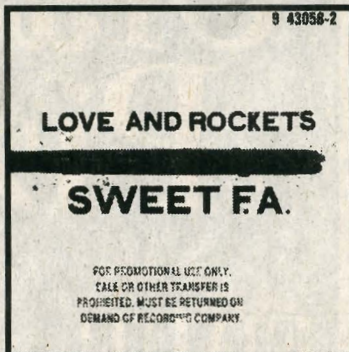
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Naughty Little Doggie
 Virgin Records

What exactly can we say other than, 'Wow, Iggy, you're still belting it out!' But maybe he said it best in the opening piece 'I Wanna Live' 'I'm better than Pepsi/I'm cooler than MTV' No argument from me. He has returned for a more Stooges sound on this one and the music is a little more tighter than his rock-by-the-numbers attempt of the earlier 'Instinct' album, that of course has to be chalked up to Steve Jones' patented guitar style. 'Pussy Walk' at times comes out a little like Lou Reed's city dialogue and for some reason 'Innocent World' strikes me as a Tom Petty throw back, but not enough of a distraction to cover up his disjointed humor with lines like: 'Can your pussy smile' or 'Innocent innocent world/With a cute little monkey on my back' Of course we still get some of those rebel anthems he's known for in the pieces 'I Wanna Live' and 'To Belong' but it's the final track 'Look Away' that is the most impressive with the words. Good album with none of the watering down that marked the earlier Bowie worked albums, but it still pales next to his earlier Stooges, Raw Power, and Funhouse. —JAND



Love and Rockets
Sweet F.A.
 American Records

The title song to Love and Rockets latest CD is a slight surprise. "Sweet F.A." is a pretty acoustic ballad. No need to worry, they haven't gone folk. "Judgment Day" is more like it. There's the doom and gloom along with some blasts of noise. Daniel Ash, David J. and Kevin Haskins have plenty of help. Violin, cello and peddle steel guitar all appear in one song or another. Female backing vocals are also a part of the music. "Use Me" is an astounding song of darkness and depth. By "Fever" it has become clear that Love and Rockets have made a masterwork. A heartbeat rhythm, organ, Fender Rhodes and vocals to wake the dead. The next tune continues the journey. "Sweet Lover Of Mine" has layer upon layer of sound ecstasy. They can do pop too. "Pearl" is lush pop with barely a trace of goth. When the beam reaches "Natacha" they do a perfect Beatles imitation. They are craftsmen. Much of the CD was done in one or two takes. Quite possibly the best thing Love and Rockets has ever done. They will be in Salt Lake City on April 13. Opening for them are the Dandy Warhols. The show was sold out long ago, proba-

bly on the basis of the Dandy Warhols appearance. If you don't have a ticket there is a choice. Pay a scalper an outra-

geous price or pay about \$14 for the CD and listen in the comfort of your home.

—Borracho

The Jesus Lizard
Shot

Capitol Records

I got this C.D. on Thursday afternoon, and I can't tell you how happy I was. I believe the Jesus Lizard to be one of the greatest bands to grace the planet. And as I got into my car put the c.d. into the player I knew the day couldn't let me down. The dissonant strands of "Thumper" started to pummel me. I came to a stop sign bobbin my little head back and forth and stopped. I saw some car slowin down to turn and no traffic behind that so I floored it. BANG. She didn't turn, and the Jesus Lizard totaled my car. And like some strange whiskey infected song I got out my car to see if this lady was alright and between her shoveling scoops of ice cream down her throat she was fine. Too bad she didn't die. Anyways the record as always is superior, the tour I'm sure will be exceptional except they aren't coming to Utah. The best fuckin' live band in the world and they aren't coming to where I live. I will answer all the questions Jesus Lizard Fans may have now. No they haven't sold out as far as I can hear. Yes, you can tell that Albini didn't record the record(no, that doesn't mean it sucks). No it is not a sequel to Goat. Yes David Yow still sounds like he drank chlorine for breakfast. Yes, buy the fuckin' record. For those of you who do not know what the Jesus Lizard sounds like... What do you live under a rock? Oh, yeah the Jesus

Lizard owes me a car.
 —Sausage King

Drill



DV8 Records

A CD from a label named after a local club. There's a Chrissie Hynde look-a-like, at a young age, on the back cover sucking her thumb and pulling down the leather jeans to expose her panties. Right next to her is a guy displaying two outstretched fingers. Hmmm. The name is pretty cool — DRILL. I think Helen Wolf in his/her male persona is pictured at the far left. You have Helen, Lurch, Chrissie, Syd and Drella playing in the band. (Now be careful here. They might come to town and you'll have to interview them.) "I Like You" is without a doubt the song the radio will play. Will it be The End, X-96 or K-BEER? This girl, investigating the booklet I find that her name is Lucia Cifarell, has captured my mind with her voice. How many octaves can she span? Probably at most two. Her band does heavy metal. I'm supposed to call it alternatively in the world of the present except it sounds like heavy metal with a girl singer to n. The disc brought about marriage a head bang and that sensuous voice created a lump in my denims. Something about denim, leather and exposed panties I guess. Then she started to sing about suckin' "You suck the life out of me/You suck." Say what? Good disc from DRILL!

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MAY 15
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May 18
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MAY 27
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& Quaango
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SERIAL KILLER OF THE MONTH

Pilar
Sofol

Born: 1903

Died: 1947

Sang the
National Anthem
at the 1937
World Series



Pilar Sofol was a killer and a nightclub singer of some repute. During the 30's and 40's she is believed to have killed more than thirty men in different cities around the country while touring with the Jimmy Ealing Blanden Big Band. A very popular singer with a three octave range, she sang the national anthem at the 1937 World Series, and several times was heard as a guest singer on the NYC radio show City Lights.

She was the fourth daughter of a gypsy immigrant, Ludo Sofol, who was a tattoo artist in New York from the early 1900's on. He suffered from what would now be diagnosed as Tourette's Syndrome, but at the time seemed a peculiar propensity to swear and bark uncontrollably while making rude gestures with his privates. By the time Pilar was born he had trained himself to swear entirely in anagrams, thus saving some embarrassment. Ludo became so good at anagrams that he could generate sentences and complete conversations as rapidly in English anagrams as in his native unanagramized Romanish. What affect her fathers peculiar language habits and anti-social behaviour and profession had on Pilar is still up for debate. As for her mother's involvement in Pilars twisted life, it must be looked upon as a sort of neglect

Pilar's first killing, a truly bazaar incident, co-incided with her birth, April 1st, 1908. It seems that the pre-natal Pilar had managed to dig her way through the placenta that surrounded her into her mother's uterus, and caused enough damage there to set off hemorrhaging sufficient to kill her mother. She was delivered by Ceserian section, with her hand still holding on to one section of her mother's arteries. The neighborhood doctor who performed the emergency procedure said it was the the most horrifying thing he had ever seen.

Growing up, Pilar might have seemed a little strange. She sang in various clubs after graduating from High School, was popular with the boys, and was a bright and gifted talker. Her background had given her three languages, and the ability to speak fluent anogramatized English. She was also obsessed with the Hemmingway book, *The Sun Also Rises*. But, before long she hooked up with a man named Jake Morris who introduced her to the joys of sex and drugs, and the terrors of sadism. It seems Morris was a very violent man, and Pilar's friends expected to find her dead; but then he turned up dead, his genitals missing. A jury found that, because Pilar had obviously been raped and sodomized with an oversized object and because Morris was a known heroin user, she should only be punished for gross lewdness for which she paid a \$25 dollar fine.

Her personal beauty, and superb voice attracted the attention of Jimmy E. Blanden, a Bizuki Player and Big Band Leader. When he learned that Pilar was able to sing Gypsy music in the original language, he knew he had found the singer his band needed. Soon Pilar was earning ten dollars a week, while traveling the country singing for adoring crowds. And soon, also, she was luring men to hotel rooms, which she would inevitably have them rent ahead of time. She was always careful to arrive anonymously, and seperately from the man. Often she would share drugs with the man, giving him a lethal dose, usually of heroin. Twelve victims who were put out of thier misery this way, were found with thier genitals completely bitten off, and presumably swallowed. Of course, no-one knew who did these grisly crimes: the public embarassment of thier widows, and the skid-dishness of authorities to discuss details aided Pilar.

Other men were found with thier genitals surgically removed and then sewed into thier suit linings, or in one case attached to thier face, in a style reminiscent of an elephant. The horror that might have surrounded these crimes was kept at bay by simple inability to discuss such details in the press.

It was by sheer coincidence that in 1947 the aging singer, was being investigated by a narcotics agent, Detective Richard Less. Less arranged a meeting with Sofol, who had a long reputation as a junkie, for after a concert at the Bleek Ballroom in Frasier, Carolina. Following her normal terms, he arranged to meet and take drugs with the singer in an anonymous hotel room. The story goes that she was able to drug the agent into unconsciousness, and had already removed his penis with a barber's comb when the other officers in the case burst through the door, and arrested the singer, who was in the process of using detective Less's member as a finger puppet. The unhappy detective soon found that his name was all too appropriate, and the humiliation of his personal injury is thought to have been responsible for his suicide six months later. Officer Less is therefore thought to be Pilar Sofol's last victim.

Pilar Sofol pleaded guilty to the attempted murder of officer Less, to narcotics possession, and to aggravated assault. She was subsequently tried for the murder of one of her victims, Gerry Garcia, no relation to the singer, in Miami, Florida. She was found guilty, and was sentenced to death by electrocution. She sang the show tune, "Smile, Smile, Smile," in place of her final words.

I sat down and talked to Brian and Roger of The Refreshments backstage before they opened for The Gin Blossoms and Dead Hot Workshop. The rest of the line-up was slightly out of my realm of interest, but the Refreshments press release and their first CD for a major label had me excited. There is a sense of humor running through the music and the press release. The Refreshments don't take themselves completely seriously. They also unloaded their own equipment from the U-Haul trailer. The first topic of conversation was my T-shirt. Flathead received a mention in the press kit and I thought I'd check out the reaction. I didn't receive the original interview tape back and the transcription doesn't distinguish between voices.

The guys immediately commented on Flathead. SLUG: I saw them in your press release. I thought I'd wear the shirt. All I have is a single. Is that all there is still? REFRESHMENTS: I think so. They're doing a record on the same label that we did our first one on. On Epithony and I think they're doing a record on that. They've got a single called "Alcohol" and the Exile On Cane Harper Street, like a local compilation thing. But they're doing great man they pack every place they play. SLUG: Looks like you guys pack every place you play too. REFRESHMENTS: We've had some good luck. It's been a pretty good two years. Out on the road's a different story. SLUG: I think you'll do alright tonight. REFRESHMENTS: Yeah, it should be fun. I heard the show is sold out. SLUG: It is sold out. Roger, you write the songs pretty much? You write the lyrics? REFRESHMENTS: Yeah, I come out with a rough sketch of like the music and the lyrics and I bring it into wherever we're practicing or rehearsing and this is what I got and the guys go no, no that's all wrong and then after a lot of shaking around we adjust it down to what you hear. I usually take the first step. REFRESHMENTS: Yeah, for the majority of, at least what's on the record that's coming out. Like Rog sort of brought in the blue print of the songs and then the band kind of build the house you know. If you had the rough sketch and you sort of colored in the rest of it. That's kind of the way it works.

SLUG: The first song "European Swallow" is that about a go go bar maybe and the next one... REFRESHMENTS: Experience that went awry. Got a little more than I bargained for how's that? SLUG: That's the main thing about the record actually that caught me is almost every song has some strange little chorus in it.

REFRESHMENTS: I didn't consider them strange before. Maybe I should start thinking about that. REFRESHMENTS: I think we're pretty strange. At least you are.

SLUG: You talk about Dead Hot Workshop. That's your fellow band from ... REFRESHMENTS: Yeah, they shouldn't hear us but we're kind of enamored of them. They're our idols. But don't let them know we said that. They'll let it go to their heads. They're just that kind of guys. This is kind of like a tip of the hat

bigger and bigger and then we got some calls from record companies who started kind of asking us the important question and we finally went with Mercury cause they were for us. We got lucky also in the regard that somehow the music that we put on the independent CD got in the hands of a woman in New York named Marci Drexler and she works for a company called ASCAP which is a performing rights society and all of a sudden she kind of became sort of our adopted mother and she took it to all the

labels and we started getting response and one thing led to another and we're playing showcases in Memphis and Nashville and finally in Austin at South By Southwest and that's where we got the deal. But what Roger's saying as far as breaking out of Tempe, it was kind of you know we played there probably four or five nights a week for a year and half before we ever really even thought about making a record or a major label. We were just playing making rent. And we were extremely lucky to do that. But Tempe is a good climate for bands because people support original music. It's not a cover band town which is really cool. There's not a whole lot of those out there.

SLUG: There's a lot of local bands here but the cover bands are the ones that make the money. People support original music, it's just that more people support cover bands. REFRESHMENTS: You know in a lot of climates people want to hear what they know and in Tempe fortunately there's this



sort of appreciation for original thought and original music. Its a great climate to be a band in. There's a big university and I think there are 50,000 students. A good percentage of them, on any given night, whether it be Sunday or Friday, will go out and check out what's happening at the local live music venues. In that way you can flourish or at least exist as a live band. There's another stroke of luck came our way, we happened to all be in Tempe at the same time.

SLUG: Back to the showcase thing. Did the ASCAP lady set all those up and then pay for you to actually fly to... REFRESHMENTS: The Ascaph lady, Marci, set those up. She got us on a bill in Memphis, Nashville, New York and Alaska. But we paid for our hotels, plane tickets and everything. She just said would you guys like to play, we jumped at the chance. Saved our pennies and went. It was like the four showcases that we played prior to getting signed were worth about probably four years of just kicking ass on a local scene. Because you're playing in front of people who can move your career forward. So we're grateful to Ascaph. Roger and I are always kind of up on the soap box saying if

to those guys. Cause actually they have a song that's not about Roger, but Roger is mentioned in one of their songs too. You know we're old drinking buddies from the streets so it all kind of comes around you know. SLUG: Okay the next song "Don't Want to Know," there's that lyric, "I wonder where I'll be in a year. Probably sitting right here," but here you are on tour with the Gin Blossoms. Did you ever think it would happen? REFRESHMENTS: Not really no. I wrote that song about being in the circuit, the club circuit in Tempe, Arizona which is really not a circuit. Its something like four clubs and just wondering where you're going to be in a year After three or four years of playing it seemed like there would probably be three or four or ten more of doing the same and for some strange reason we broke out and here we are.

SLUG: How did you break out? REFRESHMENTS: We got pretty lucky in that we found four people out of work at the same time who wanted to play the same kind of music and who all got along. And that's a really lucky thing. And we just started writing music, took it to the clubs, the crowds started slowly getting

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there are musicians who are picking an affiliation between BMI and Ascap, Ascap did a hell of a lot for us. And I used to be on BMI and I'm not trying to slam them or anything but I never once got offered a showcase with them. SLUG: Did Ascap actually hold the showcases? REFRESHMENTS: Yeah, they sponsor showcases. They do them all over the country and they're really, really passionate about helping new bands. Which is really cool. So I would encourage anybody who is interested in pursuing a career to at least find out where they are and write them a letter and see what kind of things they have available for young bands. Cause they helped us a lot.

SLUG: How was South By Southwest? REFRESHMENTS: It was a riot. Fucking mayhem. It was just a blast. We played at a place called Steamboat on Fifth Street. There's a big strip down in Austin where it's just nuts every year. We played right after the Presidents of the United States. They're a hard band to follow. But they really understand, they made us step up to the plate. I guess we did. It seemed to work out. Yeah, the whole experience of South by Southwest, I mean it's a musicians dream. You walk down Fifth Street and there is good music blaring out of every other door. It was just a lot of fun. I think we went like a week early and left a week late. Just stayed and drank and listened to bands and stuff.

I'm cutting out a lot of discussion about the songs and how they came about because you can and should buy the CD to hear them. I love the Refreshments CD. This next part gives some more insight into the Tempe scene and why three bands from Tempe are signed to big labels and touring together.

SLUG: I wanted to ask how competitive the band scene is in Tempe. REFRESHMENTS: It's really, I think any band scene is going to have some competition. Some combativeness, but in general Tempe is very nurturing, very supportive. The bands who are "on top" at any given moment would give up-and-coming bands opening slots until of course they surpass and crush. I think the coolest part about Tempe is that bands have learned to, instead of compete with one another, most

bands have learned not to compete with one another but realize the success of any one band that comes out of the area is going to draw attention to the area and probably help their career also. As far as the support. Look at this tour there's three bands that have been playing in Tempe. Obviously the Gin Blossoms were the first out and Dead Hot got a deal and then we were the next in line. SLUG: So do you think Gin Blossoms and Dead Hot helped you guys. REFRESHMENTS: Oh absolutely. No doubt about it. This is our first tour and to be involved with a production this cool it's a dream come true. And they also happen to be good friends so when you're 2,000 miles away from your dog or your girlfriend or whatever you get to see these guys which is almost everyday a good thing. Some times you want to strangle them but its a pretty supportive environment. I think a lot of scenes around America could kind of take a clue from that.

REFRESHMENTS: The Gins have always sung the praises of Tempe and have always really, really helped champion that area. Dead Hot they've been paving the road for five or six years now too and have really made the path a lot smoother for a lot of us. SLUG: Are there any more coming out? REFRESHMENTS: There's a lot of good bands in Tempe. Well, you have the Flathead shirt on. That's a big band there. There's another band called One who are signed to Mercury also. I think they have a record coming out in May. There's a band called the Beat Angels. There is a record label in Arizona called Epithony that our very first release was on and a lot of bands from Tempe and from Tuscon are on that label and it's a cool label. The guy who runs it is a great guy and it's one of those things that I think could probably have some validity and longevity.

The Refreshments opened the show and to many minds they were the best band on the bill. Too bad the radio hasn't caught up with them yet. There are some messages to anyone involved in a local music scene hidden in the interview.

—William Athey

DEADBEET TAVERN

**April 10 Poor Student Night
with Loose**

April 12 & 13 KAP Brothers

**April 17 Poor Student Night
with Pleasant Groove**

April 19 Can Trip

April 20 EUPHIO Project

**April 24 Poor Student Night
with Loose**

April 26 Swing Annie

April 27 Shangrila

**May 1 Poor Student Night
with Pleasant Groove**

May 3 Loose

May 4 Black Coffee

**May 8 Poor Student Night
with Sam & The Hunchback**

DEADBEET TAVERN

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"ITS ALL GOOD"

From out of the murky musical depths comes Hammerhead, after spending their last album, "Into the Vortex", exploring the outer reaches of space, and the record before that, "Ethereal Killer," traveling the country on a murder spree; Hammerhead has returned with their newest saga, "Duh, the Big City."

We live in an era where money, greed, and hypocrisy's rule the land. And in the city's themselves, we see more of this perversion. With giant skyscrapers reaching towards the sky, heralding their sub-culture of Homo "Hamster" Sapiens within. "Duh, the Big City" tears open and reveals the stinking festering rot of commercial and corporate America, the workers and their slavery to consumer materialistic wants and desires. Tracks like "Meandrethal", "Mission:Illogical", and "Victoria", blaze with a blistering hellacious fury. This is no Punk Rock, nor is this Heavy Metal, the sound is as if Metal and Punk came together for some kind of courtship dance. A most perverse joining, with Punk groping Metal and Metal kneeling Punk between the legs. The child resulting from this unusual intercourse is melody, which best bellows its hungry wail on "Earth (I Won't Miss)" and "New York?...Alone?", where the vocals are not shrieked but sung with an emotional intensity that is to me reminiscent of the late Joy Division's singer Ian Curtis.

With the increase of Punk Rock, Metal, and Hardcore releases, the underground scene is becoming bogged down with too many stalwart sounds. Unfortunately, many East Coast progressive hard rock bands who experiment with many different ideas and sounds, are not very well known on the West Coast, were Punk and Hardcore rule the masses. Bigger 'indie' labels like "Amphetamine Reptiles" and "Touch and Go" have a huge following in the east while continually issuing out fresh ground breaking records from such compelling groups such as: Tar, The Jesus Lizard, Unsane, Girls Against Boys, and other hard hitting musically diverse platters.

Hammerhead, although, is one group that does not let the West Coast ignorance effect them. A trio from Minneapolis, the group consist of Paul Sanders on Guitar and Vocals, Paul Erickson on Bass and Vocals, and Jeff Mooridian jr. slamming the drums. In the fine art of great trios, Hammerhead plays tight on record as well as live. Watching a live show of theirs is like being hit with a sonic wall, painful but pleasurable at the same time. When news that the group would return to SLC, I prepared my questions. The biggest one concerning the departure of Paul Sanders and his replacement Craig Klaus, and how the other two members

were dealing with the change. The following is the interview.

SLUG: Okay my first question I think is the most important one, what the hell happened to Paul Sanders? The world is dying to know. Paul: He went straight. SLUG: He went straight? Jeff: Not that we're gay. (Laughter) SLUG: You know there's a gay bar down the street if you guys... Paul: Last time we were in town we went to a really big gay party afterwards. Jeff: But we're not gay and we're not alcoholics. (Laughter) SLUG: I liked Paul's guitar work on the new album. So how's the new guy fitting in? Paul: Umm...new guy how are you fitting in? Craig: What? Jeff: He's not really a new guy anymore. SLUG: Experienced guy, how are you fitting in? Craig: Great. (Laughter) SLUG: So how do you do the live stuff without Paul Sanders?

HAMMERHEAD

Especially since he sang half the tracks on the album. Paul: There's a couple of songs he sang that I now sing the vocals on, like "Meandrethal" and "Victoria". In fact we've been doing that one,



("Victoria"), a least for awhile, just cause its new. Jeff: It's kind of more our song anyways. Just because Paul sang on it, doesn't mean it's not our music. SLUG: How does this album compare to the others, any differences? Jeff: we were just trying to get it out. Basically, it took forever. That's kind of why Paul left, things just kind of got bogged down. Paul (Erickson) and I really wanted to keep going, but Paul kept slacking off, and finally he

quit. At least we got it finished and it's out. SLUG: This album sounds kind of different compared to the other ones, like "Earth.." and "New York?.." is alot more melodic. Was there a specific reason behind this? Paul: I think it's when I do the vocals I tend to sing more then shout and I think with that it gives it more melody. SLUG: Who was the guy who produced this record? Paul: Tim Mac, we worked with him before on "Into Vortex". (Pause) He's not gay either. (Laughter) SLUG: Thank you for clearing that up. By the way, where did you find the picture for the album cover? Of the girl with the headphones? Every person that I've shown it to, they sit there and stare at it for long periods of time. Jeff: I think it's from Haze's, (guy who did the album cover), collection or something. Paul: It's twelve years old. Yeah that's one thing about AmReps deal with Atlantic is that they go through the legal problems. Jeff: That's why they blacked out her eyes, she's got really cool eyes. SLUG: Last time you guys played here, you played all new tracks. Jeff: There wasn't alot of people at that show, so we were just rehearsing for the recording of it. SLUG: Is there a specific message in "Duh, the big city"? Paul: Not a specific message. Craig: Alot of messages and no message elsewhere. SLUG: So Craig, have you learned any vocals yet? Craig: Not yet, I'm trying. (Sings in sappy, whinny, heart breaking voice); "nah-nah-nah-nah-nah!" Paul: Craig's not gay either. Jeff sang some vocals on the record to. Jeff: They were the off-key vocals that go; "oohhhhhh!" (Glass shatters). After this, we recovered our senses, and left the coffee house; heading back for the Cinema Bar where the band proceeded to destroy eardrums and shred nerves.

Unfortunately, the sound guy had everything turned up way too loud, so it was hard to distinguish anything from the overpowering wall of sound. The band tried to make the most of it, but it was clear to see that they were none too happy about it. Not to mention the audience sat there dumbfounded and confused, not being able to assimilate the sonic fury the band unleashed on them. Not that I really blame the crowd, it had more to do with the sound guy. After the band had finished and had left the stage in frustration, I asked Jeff if he had any last words for the readers back home. His reply was, "Come to our shows for Christ sakes. (Gasping) We're dying out here, we're dying out here!!!"

—Kevlar M.

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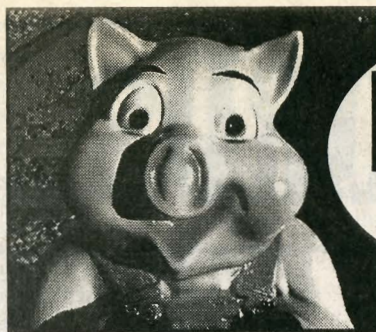
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shit ...

(P.A., microphones, etc.)

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RECORDS...

13 Mg.
Trust and Obey
Slipdisc

Industrial has gone through plenty of changes over the years, from machine dance beats to metal guitar stomps. With bands like NIN & MINISTRY taking up most of the major sales, what's to stop a young band from falling in line with them & making some noise? 13 Mg. is a similar band that continues to push industrial to a faster metal fusion. I don't mind this, since true metal has been dead for sometime (no tears here!). Hell, even the lead singer, Howie Beno, started his editing career with MINISTRY on 'psalm 69.1 The difference is that 13 Mg. is just more damn raw. The guitars just don't rip out chords, the tear out the sonic barrier with deafening squeals that are unnerving. Beno takes the voice box one step further & shatters your eardrums with his painful assault that makes you want medication, & quick! I've never been a big fan of industrial, but this CD is so hard & fast, I have to crank it 'til the windows crack. A keeper for fans of REZNOR & JOURGENSEN alike, it still crosses a lot of musical tastes that require the basics—a raw edge & a heavy sound.

—BILLY FISH



24-7 Spyz
6
Enemy Records

Even after they billed themselves as 'heavy metal soul' I thought I'd give them a chance. That certainly doesn't mean that you need to. If you think Living Colour sits at the right hand of

god, and worship Red Hot Chili Peppers, maybe, then MAYBE you might love this. I on the other hand care not much for either band, and this therefore is a pale imitation of a pale imitation. They have a few moments when you think: 'Oh, maybe they're about to pull out of this rut and...nope, blew it.' They do this often enough to know that they're really pretty talented, but not enough to make it worthwhile. It's sad because they'll hit a really cool groove for ten seconds and then where they take it shows what my third grade teacher called 'poor judgment'. They apparently just changed their lineup, maybe they'll hit a stride on the next album. They really show a lot of promise in a lot of places and then so quickly go 180 degrees. It's hard to explain the feeling. It's disappointing. It's simply that they are too often exactly what they say they are: heavy metal soul. Which is simply a bad idea. On the other hand...I don't know, I feel guilty dissing it, maybe it'll grow on me. It's an uphill battle, but it does have some cool things.

—Capt. America

Synthetic Pleasures
Volume One
Moonshine Music

First, let me start off by saying that I know nothing at all about raving or the music involved with it. When the whole thing was hip it seemed to much like a fashion trend to pay attention then when I found out that there might be something to some of it I had already disavowed it to the stupid. SO, with that little disclaimer out of the way let me say that the whole record sounds like one really long song and it was a little too close to that crap they call industrial now. You know people who wouldn't know Einstürzende Neubauten from Big Black. I do however like the way it metaphorizes and builds throughout the piece. There is a certain growth there that appeals to me as a musician. I don't know if this is the record to buy if you're into Techno

and if you're not there is probably a better record a friend or record store clerk can suggest to you. Honestly it's not a bad record and I'd love to see the movie and the C.D. Rom they are releasing around it.

—Sausage King

Dayglo Abortions
Little Man In The Canoe
God Records

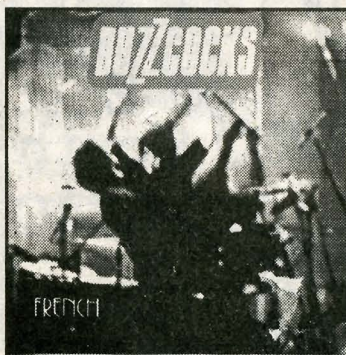
No, No please somebody stop them before they are aloud to do it. This resurgence of punk bands that were cool and now are just old is gonna be the death of every one.. no shit I mean the sex pistols reunion next the Misfits will put out a box set and the exploited will be on back out on tour. I will say this just once it's over it's fucking dead you blew it the first time so pull over to the side of the road before somebody gets hurt. The good thing is this record is very funny. The Day-Glo's haven't lost their sense of humor. The music reminds me a little of Gwar as well as Gang Green and that whole scope of humor metal.

—Sausage King

Hog
Nothing's Sacred
DGC

Been here. Done that. Who care's? Because you really wanna know what I think about this? Well here goes If I hadn't ever heard pure angst before or if I was just fucking bored with nothing' to do but sit around and write reviews I'd listen to this record other wise I'd pass it over on my way to the 99 cent record bin. With DGC backing these guys might go far but they sound like a rip off of Rancid (not that I think Rancid is original but at least they've got convictions) and they look a little too MTV ready for me to feel comfortable with this album.

—Sausage King



Buzzcocks
French
IRS

We are about to come face to face with a SEX PISTOLS reunion (a group that is now trying to get Lady Di as an honorary member). 'God save the...uh, well the ex-princess' But out of the older school of English punks, it's the BUZZCOCKS who still have their 'singles going steady' Unlike some of their contemporaries, they haven't had a twenty-or-so-year break from one another. FRENCH unfortunately, is not really a new album, it is a live performance in (as if you couldn't guess) Paris during April of last year. 'Di' hard fans should be pleased to know, however, that an album of new STUFF is slated for this April. For all previous fans of the group it is easy to say that FRENCH is quite the nice addition to an already impressive collection of Buzzcocks paraphernalia (live editions of 'Boredom', 'Noise Annoys' 'Oh Shit' and of course the incredible 'Orgasm Addict'), but this review is more for the unfamiliar, so all you familiars can buy this and skip to the next review; those new to the buzzcock sensation heed well: It has been suggested that certain groups (RANCID, GREENDAY, etc.) have been attempting to recapture the spirit and imagination of earlier punks. Well, it is the BUZZCOCKS (among with a few {and I mean a few} choice others) that the voices of today have been trying to emulate. So in the light of 'masturbation has lost its fun' get a 'HOLD' of ORGASM ADDICT and you will understand that nothing said today hasn't been repeated at least twice before. Oh, I'm sorry BUZZCOCKS actually made masturbation sound kinda fun! Oh well, grab on and have some fun—this is well worth the money, so 'piss off'.

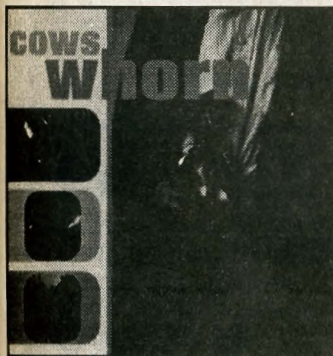
—JAND

Chisel
8 a.m. All Day
Gern Blandsten

You know, there's been plenty of punk revivalism going around lately (as if you didn't notice), but one thing bands like Rancid and Green Day and countless others leave out of their bratty rich-kids-aping-the-Sex Pistols shtick is how to rock. Luckily, a couple of guys out in DC have

their history right. With an oh-so-generous nod to the Jam, Chisel has kicked Mod-revival Pt. 2 into high gear with 8 a.m. All Day, a smoldering, joyous collection of pop punk. Shunning the tendency to saddle by its references, the band tear through fourteen tracks that range from the blistering tempos of "Out for Kicks" to the almost spoken word musings of "Looking Down at the Grad Wall of China from Way Up in the Sky," an aw-shucks examination of love gone bad. There's even a dark piano interlude thrown in just to mix things up. Without being corny, Chisel frolic through a bunch of head-bobbing, happy songs that sizzle more than they gush. 8 a.m. All Day is a triumphant celebration of everything that was ever good about rock and roll, a simply tremendous achievement.

—BMac



Cows
Whom
Amphetamine Reptile

I haven't been listening to the Cows for very long, maybe three years. The only things I can say about them is that they consistently turn out interesting material and their live shows are one of the top ones traveling the good ol' USA. The opener to this album had me a little worried it sounds like punk revivalist crap, with its anthem style and Misfits recording sense. But this record also consists of just real power and energy a rarity amongst bands that are rehashing an old scene. Truly the only way to fully experience this band is to see them live, with an air that rivals the Jesus Lizard (no small feat), this band is and this record are both energetic and entertaining.

—Sausage King

O-Matic
Dog Years
Grass Records

You really have to be loving life when you get a record deal

after only playing together a year, and get KIM DEAL to help produce your debut album too. Both are the case with this Midwest band out of Dayton, led by guitarist/singer Michelle Bodine (formally of indie fav BRAINIAC). Getting some help from her brother Scott (also on guitar, this band can play with the big boys, throwing down tunes aimed at the white trash of America that are very heavy & very fast. Influences range from Breeders to Sonic Youth, but really don't carry over in their sound. They remind me more of a scary cross between Urge Overkill & Royal Trux, combining off-center poppy lyrics with raspy vocals & crunchy riffs. This is the type of band that most major cities have playing in their bar circuit, but just can't seem to find a notch between the obscure indie roster and the majors requirements of obvious mainstreaming to sell albums. Definitely a CD to play when old high school friends drop by to drink a few cold ones, & whose musical tastes might not have grown much since their butt-rocking days.

—BILLY FISH

Vampyros Lesbos
Sexadelic Dance Party
Motel Records

I don't know really how to review this record other than to say it is great and scary at the same time. It is a soundtrack to a movie that I have to see. The music is a bastardization of Carlos Santana meets John Williams meets Danny Elfman meets Tiny Tim. The record is nothing but lounge tunes for seduction (if you lived in the sixties and seventies). It's something to laugh about it's something to contemplate. Get the calendar and the poster put the record on let the lava lamp flow and get groovy man. Don't miss out on great songs like "The Lions & the Cucumber." This record bites like undead gay people (aww, come on man, the title pretty much says any joke better than I could).

—Sausage King

The Wrens
Secaucus
Grass Records

If the Pixies had a geek fan club that wanted to play music that seemed an indirect copy of early albums like Dolittle and Come On Pilgrim, these guys

would be them. Not that the music is bad. It's not. It just kept me thinking about old Pixie tunes tucked away in the back of my head that I always wanted to cover myself during my college days. Even the vocals are too similar to old Black Francis/Frank Black, which actually is annoying. It's okay if the music sounds alike, but copying vocal style & sound is just damn stupid. What's left? Album art work? The Wrens have been supposedly playing for years, but still haven't figured out how to make their own sound. That might be pretty hard in this day & age of the never-ending comparison (yes, I'm guilty of that!), but if I wanted a direct copy, why not a dub on a cassette player? Maybe it's just the bad luck of a sophomore attempt (their debut Silver was released in 1994), but I don't plan on losing a lot of sleep waiting for a third. Hopefully while touring they can hook up with the Breeders or Frank Black & target a live audience they seem to be making that type of music for. Either way it's still just new music with an old sound, that all.

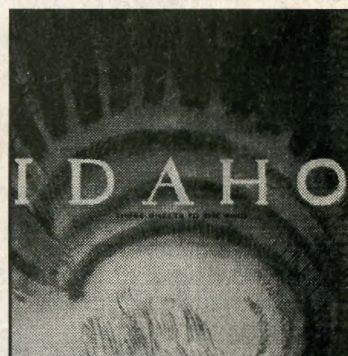
—BILLY FISH

Silkworm
Firewater
Matador

It's been a long road for the guys in Silkworm. After moving to Seattle in 1990, the band has released two of the best albums of the decade (In the West on C/Z and Libertine on El Record), yet is still only a cult favorite in its adopted hometown. A shot at fame finally arrived when the band signed with Matador last year. Not everyone survived the ride however, as the band departed with guitarist and songwriter Joel Phelps just as Libertine was ready to come out. The Silkworm sound of old was one of smart, edgy mixture of classic rock, punk with sprinklings of country and the blues. Songwriting and singing chores were divided between Phelps, bassist Tim Midgett and guitarist Andy Cohen. Each had a distinctive style, and the bleeding of one another's influences into each song cultivated a complex yet beautiful mixture. Cohen's dead-on, searing riffs were tempered by Phelps' more textured, meandering style. It comes as a bit of a shock, then, that Firewater's major flaws lie in

excess. In compensating for one less guitar, Andy Cohen solos far more than necessary. Now, make no mistake, he's certainly proficient enough for such an undertaking, but there comes a point where it merely derails the songs rather than carrying them. And for some unknown reason, despite losing one third of its songwriting core, the band unfathomably comes up with an album five tracks longer than any of its previous. There's still the delicious hooks (see "Wet Firecracker") and Midgett's powerful bass throb guiding the way (see "Tarnished Angel"), but by the second half of the album, everything just starts to run together, with the exception of "Miracle Mile," Midgett's solo-acoustic journal of all the bad days on the road. Silkworm still has plenty to offer, unfortunately Firewater just has too much of it.

—BMac



Idaho
Three Sheets to the Wind
Caroline

The band makes a big deal out of playing four string guitars. I don't even know what the hell a four string guitar is, if it ain't a bass. As near as I can tell, it simply precludes those playing them from embarking on any upbeat songs. I used to live in the Knickerbocker apartment building, back in the days of college pot, and there was a window overlooking Reservoir Park, and I would set up a chair looking out that window on a snowy Sunday evening, relatively baked, and the streetlight would come on at dusk and the snow would swirl around it as it illuminated the park. It had a melancholy ruminative beauty to it, and the search for perfect 'winter' music was always on to fit the moment. This album would have been a welcome addition to the collection. The promo kit says 'the upbeat Catapult, and the rocking

uuhhh...blow me

and triumphant Pomegranate Bleeding'. Upbeat and rocking, of course, are in the eye of the beholder, and everything needs to be seen in context. Maybe they're a tad more upbeat and rocking than the rest of the album, but it's a pretty goddamn mellow album. It may not be the best time for the album to come out, actually, because many of the songs actually allude to or are about winter itself. Remember that 'Love Shack' became a big hit in the summer. Why? Because everyone was in the mood to jump around like idiots. This is not music to jump around like an idiot to. The only drawback is that if you're not quite in the mood, the lead singer's dissonant voice can get a little tiring. (As opposed to the dissonant guitar, which is always welcome).

—Capt. America

Cannibal Corpse

Vile

Metal Blade Records

By now anyone caring knows that Chris Barnes is no longer the vocalist for Cannibal Corpse. What does a band do when the guy doing the singing and writing all the lyrics leaves? In the case of Cannibal Corpse the answer wasn't break up. Nope, they signed on another guy and expanded the lyric writing to include more people. The basic Cannibal Corpse sound remains in place. Buzzing hornets, bass grind, drum thunder — everyone plays as fast as they possibly can and doesn't worry about the others. For an unknown reason this band has always reminded me of something coming out of New York on the Knitting Factory label. Not many share that view because the words and the vocalist interferes. I could never understand a damn thing Barnes sang anyway. George "Corpsegrinder" Fisher has the trademark death metal growl, but he is understandable. That isn't a good thing because the lyrics are not as strong. Come on "Hammer Smashed Face" is a classic of the genre. Nothing on Vile is especially shocking to me except "Orgasm Through Torture." Give them a break, this is the first CD they've written the lyrics for. There is more emphasis on violence as opposed to violent sex. The reputation will remain in place. Many will be offended, but as bassist Alex

Webster says, "we're fiction." It isn't real people, everything comes from the imagination. The band is currently touring in Europe. They will tour America in the summer, but I'm not very expectant of a Salt Lake City date. Vile comes out on May 21. Once again there will be two versions of the cover. Look for the uncensored one.

—Borracho



Suspect Bill

Bill Me Later

Jump Up! Ska Records

Our publisher sends me these things to review at work, where I have a big fancy Macintosh complete with CD Rom Drive, I mention this only because the first track on this CD is a CD Rom video of the band playing Sing Sing Sing (yes, the Louis Prima song but a little souped up...they also do Gene Krupa number and a version of Hava Nagila, just in time for Passover). It certainly is no masterpiece of interactive technology, in fact it's only mildly interesting at all, except that when you bring your CD home and put it in your regular player, forgetting to skip past that first track, it FUCKS YOU UP! A horrible sound like someone cleaned your laser lens with a hammer comes blasting out of your forever damaged speakers. So, needless to say, there's a damn good reason not to but the disc at all. However, there are some very compelling reasons TO buy it. One is if you like the lounge music thing going around, the Esquivel / Combustible Edison / Jean-Jacques Perrey thing (Of course, for those who have ears let them hear: JJPerrey makes the rest look like they're merely school kids without clues). It's being marketed as swing ska, which sounds less interesting than it is. It's pretty cool lounge music with a ska edge, heavy on the horns. Get out the cocktail shakers and whip up some Manhattans and sashay around the

apartment. This is like the music you play while you're getting ready for the party. Very competent musicians who live up to the goal they have set for themselves. The problem with this album is the same with the 'Idaho'....I imagine the lead singer sounds great, looks great on stage, but she just doesn't quite cut it in the studio. It's a minor and forgivable oversight in a medium that's emphasis is not on the words.

—Capt. America

Moonshake

Cranes EP

C/Z

England's Moonshake, formerly of the illustrious Too Pure label, has switched line-ups almost as regularly as put out albums. After its debut Eva Luna and an EP, Big Good Angel, Margaret Fiedler departed with Guy Fixsen to form Laika, a move that prompted many to write the band off. However, with the help of a few of his friends, including PJ Harvey and former Stereolab keyboardist Katherine Gifford, Dave Callahan kept the fire burning with The Sound Your Eyes Can follow. Now, having parted ways with Too Pure, Callahan & Co have linked up with Seattle-based C/Z, revived through a deal with Zoo Records. Cranes is a precursor to a full-length set for release later this year. The guests are the same, but the line-up and sound are noticeably different. Complex, off-kilter rhythms have been toned down into standard, lumbering tracks, deadening the aural havoc the group once reeked. A bleeding cacophony of sounds and splashes now just sway blithely with no real direction or fire. In short, it's boring.

—BMac

Lotion

Nobody's Cool

SpinART Records

Power pop stuff, think of pretty much anybody doing the college circuit, spinART is notorious for putting this kind of music. You know the type sloppy distorted guitars that have just enough of a melody to make your toe tap. A vocal line that neither challenges nor confuses. Why are the drummers for these band so damn good, not original just good. Lotion is unique in there ability to that I

kind of like them unlike most of this crap I get to review. Fuck yeah Thomas Pynchon wrote the liner notes the band must be good they found that guy. I guarantee that once summer descends and we cook outside with a beer in one hand a cigarette in the other, and you're looking at everything that moves like it's love you'll dig this record.

—Sausage King



Charm Farm

Pervert

PRA Records

A disco song, some glitter, two songs about drag queens, sound bite from an Andy Warhol film and a definite Bowie sound. Then they bring on the horns and strings for "Terminal." Dennis White, the main songwriter, vocalist and multi-instrumentalist of the band appears to have suffered abuse in his childhood. He obviously came from a broken home due to several references to his father leaving. He also suffers from depression if his lyrics are of a personal nature. Girls leave, the world is sick, he's a superstar when in drag, Wow! Call it songwriting as therapy. As stated earlier the music pays some tribute to glitter rock and Bowie. There are also the (by now) obligatory psychedelic guitars. "Tell Me" brings Lou Reed into play. The hidden track is more psychedelic combined with transmissions from another place. Here's the press release! The band is from Detroit and they have no problem with the Bowie/Roxy Music comparisons. They also like trip hop. The single is the disco number, "Superstar." If you don't hear it on a radio station near you call and request it. The seventies are back!

—Borracho

Continued on Page 28...

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14 The Hippie Temptation	15 TBA	16 3 1/2 Girls Decomposers Nine Spine D.H.	17 Tower	18 The Apples in stereo Sugarhouse	19 King Trance The Feast	20 Voodoo Swing
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Wired Injections
Industrial/Gothic/Electro Wave/
Compilation
Cleopatra

This compilation may or may not be for sale. My copy says for promotion only all over it. The title obviously comes from the opening cut by the Electric Hellfire Club. I need not go into details on their Satanist leanings. On this tune they are more interested in sex. The sex takes place anywhere and anyplace. "Penetrate me" is the female cry, from the male portion comes "When the morning comes you'll find blood on your sheets." That is pretty damned gross or erotic depending on your perspective. Die Krupps get the next song, an entry from their latest full-length. I guess if they recorded for a giant record company "Isolation" would be as familiar as the Nine Inch Richards. For a Salt Lake City audience so repressed that they flock by the thousands to any hard show this sampler would appear heaven (or hell) sent. It doesn't have Sister Machine Gun, Korn, Cradle of Thorns, or Rage Against The Machine on it. What it does feature are like minded bands many have yet to discover. There is even a Download track appearing. We all worship at the Skinny Puppy altar. Good shit that no doubt is enclosed in a 3-D cover for mass consumption.

—Borracho



Elliot Murphy
Selling the Gold
DejaDisc

Whaddyagonnado? The classic NYC response to just about everything...surely this guy has had to learn to say it. Judging from his life story all the critics for twenty years now called him the next Dylan, the next Springsteen, a poet, a genius all that stuff. Have you heard of him? Thought not. He's big in Europe (where he lives). So is David Hasselhoff.

Whaddyagonnado? The problem is that it sounds like an album that was just released by Tom Petty, or Dylan, or Springsteen, or Clapton. If you were already a fan, it's all going to have a special poignancy and interest. On the flip side, surely The Ghost of Tom Joad didn't win Springsteen legions upon legions of new fans: it simply cheered the hearts of fans. Or won them back, or whatever. Point is, it's fine music. But it's not going to start a revolution. Indies might want to hop on and say he's a classic, he's the great unrecognized genius blah blah, it's fine stuff. Clapton's From the Cradle was I'm sure a fine album. I didn't listen to it. My greatest hits and my Blind Faith album gives me all the Clapton I need. Plus Slowhand maybe. Point is, I have nothing but respect for the man, but I don't listen to him on a regular basis. This guy, without a history behind him...he's alright if you thought George Harrison's latest album, independent of other reasons, was just fantastic. Couldn't get enough of the Traveling Wilburys? Presenting Elliot Murphy. Cutting edge music for your ex-hippie father to listen to.

—Capt. America



Courtney Pine
Modern Day Jazz Stories
Verve

Now we are really getting somewhere. Here is a well respected jazz saxophone man stepping out to blow to a hip hop beat. He is joined by a number of others on the session. Most notable is Cassandra Wilson; one of the hottest voices in jazz at present. Add Mark Whitfield (guitar), Geri Allen (acoustic piano, Hammond B-3 organ), Charnett Moffett (double bass), Ronnie Burrage (drums), Eddie Henderson (trumpet), and DJ Pogo (turntables) for a glimpse into the jazz present. They call it acid jazz, the music contained on

Modern Day Jazz Stories has more to do with improvisation than dance mixes. "Bah Blessing" has Pine off blowing in the stratosphere while Moffett plucks out the bottom and Burrage engages in an exploration of his kit. There is barely a trace of turntable scratch present. Near the close the turntable gains more presence and Pine engages in lyrical notes before bringing things to a not unexpected halt. "In The Garden Of Eden (Thinking Inside Of You)" is a beautiful piece. This is where the funk comes in. The rhythm section gets a slow groove going that is head waggingly good and there is that Pine fellow waxing lyrical once again with the scratches perfectly timed to coincide. The title pretty much describes it all. "Creation Stepper" is straight ahead improvisation. This is the tune where Allen shows what he is capable of on the piano. I'm not sure of the market. Those looking for a typical Courtney Pine disc will find pieces much to their liking. Other more adventuresome individuals can find pleasure in the pieces featuring the groove and turntable experiments. Those with closed minds will discover that the disc isn't sugary enough to qualify as bedtime music. Maybe it is time to venture into the jazz section of the store to discover what is "hipper" than "hippie."

—Borracho

William Orbit
Best of Strange Cargos
IRS

Orbit's main claim to fame lies more in the production field, working with artists like Madonna, Peter Gabriel and Prince, among many others. Under a few different signatures, he has also created a healthy crop of instrumental dance music, three albums of which are represented here. Strange Cargo fits into the ambient dub category of techno music, featuring a steady breakbeat, a variety of samples, and one or two basic keyboard tracks. While Strange Cargo III was a well-constructed, interesting ambient record, a lot of the earlier stuff sounds like Wang Chung -- really cheesy guitars and annoying mid-eighties cliches. Having all the stuff back to back on a compilation really exposes weakness of much of the material, leading to one conclusion. No one needs a "Best of"

after only three albums, especially when most of them weren't very good.

—BMac

Fu Manchu
In Search Of...
Mammoth

The title immediately throws us back to the seventies classic Nimoy program. Whether or not we are looking for the Loch Ness monster, the secret of the money pit, or maybe...just maybe good music, it is Fu Manchu that has brought us here into the syncretized re-runs of our past youth boredom. Two muscle cars are about to erupt past the blonde in the bell bottoms waving a startin' hanky. The race is on. As Fu Manchu careens on through the dust and burning tire rubber in a twelve song drone, past hopefuls watch from the side. Monster Magnet, Soundgarden, and even the failed Bowie project in Tin Machine are here at the glorious seventies retro race. They are waiting and maybe even anticipating what a pit crew heavy in Black Sabbath will have as a final showing when the dust settles and the twisted metal is removed from the track. With all of Fu Manchu's ability, however, the team lacks the appeal, the impact, or drive if you will to ever come into sight of the checker flag. In time they will turn in the car to be sold as scrap metal and retire next to Thee Hypnotics and Zodiac Mindwarp and the Love Reaction.

—JAND

Coyote Shivers
Mutiny Records

Another advance cassette and another comparison to Lou Reed. Also in the news is the appearance of a Shivers song on the Empire Records soundtrack. Be prepared for SLUG to slag off another band. Too bad a press release came with the cassette. Reading through it I found that this Shivers fellow produced the work of Shadowy Men On A Shadowy Planet. Far be it from me to disrespect anyone involved with them and I don't care about their fame for Kids In The Hall. Shivers is reported to be a frontman of extraordinary looks and talent. For a change there is a clarity to the sound from the cassette. I hear the Lou Reed in the vocals, but that is where the com-

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A Private Club For Members

parisons end. The big boss told me that I write too many words so here is the summation. Coyote Shivers comes off sounding like something recorded during the heyday of early New York City punk. That would take us back to around 1975 or 1976. The end of a decade always ushers in some musical changes. I read in the Tribune where Eric Burdon compared the current situation to the likes of Pat Boone and Fabian. I tend to agree with his comments except for one thing. Garage bands can still find an outlet for their music. At least Coyote Shivers copies the beginnings of the "new wave/euro-disco/alternative" thing that simply will not stop. Enough already. New York punk is held dear to my heart. Probably more so than the West Coast scene that has taken America by storm of late.

—Exit O

Die Krupps Odyssey Of The Mind III Cleopatra

It's interesting to watch the evolution of this magazine. The name remains the same, but today the pages are filled with major labels and out-of-town writers. You can buy SLUG for a buck in any major metropolis. Independent labels remain my favorites. Not because I think that major labels suck and don't put out any good music, independents simply release better music. Take for instance Cleopatra. Now Cleopatra has released some complete trash in the past. The label has also released a ton of on-the-edge music. That is the subject tonight. Goth, industrial, punk rock take a look at their catalog. They'll send you one for free. This Die Krupps is an advance and it was accompanied by a fanzine that stretched to nearly the length of this rag. Die Krupps were one of the early pioneers on the industrial music scene. I know that all the Ministry and NIN children aren't down at the mall plunking down the dollars their parents gave them to buy Die Krupps because the mall doesn't stock Die Krupps. Of course the mall doesn't stock Einstürzende Neubaten or Can CDs either. If you look in the right places you might find the Metal Machine Music your idols have shamelessly plagiarized. All of your favorite DJs will be playing a

cut or two off Odyssey Of The Mind III at industrial night. The band has lost nothing over the years.

—Borracho



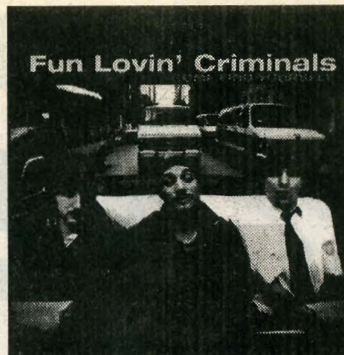
The Folk Implosion Electric Idiot EP The Communion Label

Intent at capitalizing on the success of their hit single Lou Barlow and John Davis have a fairly recent EP in stores now. I'm still laughing about the day the record label people were telling me all about how great the Kids soundtrack was. For some reason Lou Barlow was an unfamiliar name. To them the Folk Implosion came from the great corporate bowls of their employer. The songs aren't new. Some were recorded in '95 and others in '94. They've all been released on records in the past. The music was made at John's house and recorded on 4-track cassette. It has been remixed. Many think that this entire lo-fi thing is a bunch of crap. I love the abrasive qualities, the fucked up rhythms, the noise of the guitars and the entire aspect of people sitting around in bedrooms recording music for mass consumption. If jug bands, avant-garde, noise and lack of a concise dance beat are not attractive don't buy the disc. Otherwise head down to the shops and pick up some experimental music from a couple of boys who have more hits inside of themselves for the masses. They only have to channel the energy in a more accessible direction.

—Borracho

Fun Lovin' Criminals Come Find Yourself EMI

Last month I mentioned my friend from CEMA. He passed me a copy of 2 Minutes Hate much to my listening pleasure. This month he gave something even better. In the past I've raved about discs by



G-Love and Lil' Axe. Both bands took the blues as a basis for their music and expanded on it. The Fun Lovin' Criminals do a similar thing. "The Fun Lovin' Criminals" begins with the prettiest country blues guitar anyone could ever desire before the beats start happening. Throughout the song that acoustic country blues repeats.

They are a hip hop group from Brooklyn. We aren't supposed to discuss rap or hip hop in the pages of SLUG, but what do I care. I'm a fun lovin' criminal. Along with the blues these boys include heavy metal guitar, funk, and jazz. It's kind of a hip hop dream. A couple of years back we had experimental hip hop going on. Basehead, Disposable Heroes Of Hiphoprisy and such were pretty much dismissed as the gangstas sold platinum. Spearhead, Arrested Development and Guru expanded the limits further with, except for the first Arrested disc, few sales. The Beastie Boys made some inroads with their punk rock roots. I could go on with the names, but the whole thing brings us to the present and the Criminals. There is rap and there is hip hop and there is gangstas a plenty. What matters is the rhymes and the beats. Take a Tricky, a Lil' Axe, a G-Love, a Basehead, and a Guru. Throw in the white, Jewish and Hispanic influences of the Beasties, Cypress Hill and lowest of the low, Third Base. What you come up with is some mighty fine trippin' music courtesy of the Fun Lovin' Criminals. Better buy it now because the live "Smoke On The Water" guitar theft could pull this CD right off the market for remixing. It doesn't get much better than this. Pothead hip hop all the way. Check out the total and complete gritted teeth posturing of the guitar solo ending "I Can't Get With That." Thank you so much Bruce. Let's see what he comes up with

next. "Lotti dotti, free John Gotti. Next month watch for a new Basehead.

—Sid "Bare-it" Owsley

Grotus Hand To Mouth London

Three re-mixes of the same tune lamenting the state of the nation. Possibilities are getting mighty slim indeed. There's the Bongload Mix, the Big Bottom Mix and the Bongload Instrumental. It all begins with a scratchy country blues riff before the hip hop beat begins. Hip Hop has a future after all. If you don't care for Grotus check out the Fun Lovin' Criminals. I can stand about as much of this kind of music as the record labels will send.

—Borracho

Snomen In Orbit Double Play

I keep listening to this record, trying to figure out what these guys' deal is. Their music is too crafty to be poppy, yet to catchy to be ignored. Sounding alternately like a more funkied-out version of Beat Happening and like a bedroom 4-track experiment, Snomen spreads its collective wears all over the place. "Crash and Burn" is built around an absolutely creepy piano line, while "Undertow" is a simple, understated guitar-only number. "Market Song" is a groove-laden instrumental that would make the Folk Implosion proud. This ability to be fluid yet arbitrary makes In Orbit a mysteriously intelligent, frighteningly beautiful album.

—BMac

Johnny Thunders Have Faith Mutiny Records

"Purists might note that Have Faith—while remixed and remastered from inferior overseas releases—is definitely one of the best documents of Thunders in a live setting." A reissue of Live At Max's Kansas City was reviewed in SLUG just one or two issues ago. This is not the same recording. Have Faith documents Thunders live in Japan in 1988. A list of Thunders cohorts—is absent from both the tape and the press release. I'm not a big enough fan to know who he was playing with in '88. I

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could be almost anyone. The CD version has a release date of April 23 to coincide with the fifth anniversary of Thunder's death. My copy is an advance cassette. Nothing is inferior to an advance cassette. The tape opens with a raunchy version of "Pipeline," it is so distortion filled that it approaches white noise. It only gets better. All of the favorites are included. "Personality Crisis," "Chinese Rocks," "Born To Lose," "Too Much Junkie Business and "Can't Put Your Arms Around A Memory." "Can't Put Your Arm Around A Memory" is acoustic and it is preceded by a cover of the Stones "Play With Fire" which is also acoustic. Next up is an acoustic cover of Dylan's "Joey" and I'm thinking the tape is very similar to Bootlegging the Bootleggers, a 1990 release. It could be that some of the same tapes were used for Have Faith. I'd have to agree with Mr. Pink (a rare occurrence) and his review of Live At Max's Kansas City '79. That is the one to buy. In case the garage sound is appealing Have Faith is more of the same captured a decade later. The jury is still out on the remixing/remastering success. It is impossible to draw conclusions from an advance cassette. I'm thinking the promoter of the upcoming Bluffstock Festival should look into featuring a New York Dolls tribute band. After all the motto seems to be "If they're dead, they're there."

—Square Deal

jolly mon



Jolly Mon Nobody Knows Who You Are Elemental

The CD was produced by Grammy Nominated Drew Canullette (Nirvana, Soundgarden, Neil Young). Greg Eklund (Everclear) was the drummer on their first CD. The band reclaims the territory Pink Floyd forfeited after Syd Barrett left – or anything pre-Wall. The jams are psychedelic,

they are short and they are heavy. "Green On The Ground," "The Pilot," and "Its My Name" are about as psychedelic as anyone following trails, watching the walls breath or seeing the music leave the speakers could ever desire. The tunes are also hard, harsh and filled with metal. Nobody Knows Who You Are certainly doesn't invent a new musical genre. The best bands combine elements from two or more pasts and come up with fresh. That is what Jolly Mon does. Carey Rich (vocals/bass) has this to say about Jolly Mon live, "When I go to a show, I want to leave with the feeling that I got my money's worth. With Jolly Mon, I try to create the most intense musical experience that can be seen or heard. If I don't get my money's worth out of my own band, how can I expect others to pay for it?" They will be at the Cinema Bar on April 10 and they will open for Boogie Shoes at the Zephyr on April 11.

—Borracho

Kiss The Clown Rotten Records

Not another Southern California punk band. Place the disc on the platter and prepare for more of the same. Kiss The Clown had me on their side by the time "Spin" finished. "Sunflower Patch" is the best song on the disc. They do all the expected things – high speed, melodic guitar; quick bass and drum fills, throw in some ska and some Ramones – just when it seems like there can't be another exciting punk rock band on the planet along comes Kiss The Clown. The disc is their first and it comes from a tiny label. That is too bad because the music is commercial. The songs all tell stories. The stories concern the usual subjects and some are sad while others are happy. They all end on a positive note. Kiss The Clown live in the same world as all the other punk rock bands, but the sun shines through their music at all times. They chase away depression each time the disc is played. They'll be at the Cinema Bar on April 30. Show up to hear the lyrics of "Sunflower Patch" and see if the band doesn't tell a story in song.

—Borracho

Ron Levy's Wild Kingdom Zim Zam Zoom - Acid Blues On B-3

Ronnie Earl & the Broadcasters Grateful Heart Blues & Ballads Bullseye Blues. Here for your reading enjoyment are a few words on two more CDs you won't find at the mall. Both are completely instrumental. For some reason these two masters of their craft have decided not to include a vocalist. The first comes from Ron Levy, a man who played in Salt Lake City unannounced to a few and a man who is all over countless recordings, both as producer and keyboard dude. He takes the Booker T & the MG's sound into the present with a disc of astounding beauty that would go over better at your next gathering of "intelligent" folks than some of that brain cell killing "new jazz." The title states that the music is acid blues. The blues guys are progressing forward/backward to jazz. Gianni, the "rich" guy who owns this paper says keep it short so I will. A master of the B-3 gathered a bunch of friends together and recorded an album of heavy trippin' R&B. Ronnie Earl, a guitarist with fire in his veins, decided to chill out for a few years. He also gathered a few friends together to bring jazz to his blues. I've seen them both on stages at local clubs. When talking smooth these cats have it down far more than the local "smooth jazz" label. Both of them are well into middle age. All the twenty something's and teenagers have already dismissed the music but it is hip, here and now. Either Ron Levy or Ronnie Earl might appear completely unannounced around town this summer. I've been reading lately about this resurgence of instrumental music. The Mermen are booked at the Zephyr in April! Try talking over that! While waiting for the psychedelic surf how about a trip into the world of psychedelic blues firmly rooted in improvisational jazz? Both CDs are available at finer record stores everywhere.

—Borracho

Limblifter Mercury Records

I'm sick of la, la, la. Limblifter opens their CD with the la, la, la. I'll forgive them. We are after all living in the La, La, Kingdom of Utah. Limblifter is doing exactly

the same thing that every band around is doing. The alternative rock thing. It is getting tiring to listen to more of the same, same, same. Does the CD have any redeeming qualities? Yes indeed it does. It has noise. Noise rules my life far more than la, la, la, and Limblifter has conveniently provided some of it on their disc. "Do I feel involved?" At first I said no, but then I realized that Limblifter captures the experience of falling in love. All rock and roll music has human sexuality as its very basis. Why do you think they tried to ban it in the beginning? Limblifter does the la, la, of the happy morning after, they do the uh, huh, uh huh, uh, uh, uh Huh! of the actual experience and then low and behold they cover the downside – say 3 or 4 weeks into the relationship. Just in case you can't figure this essay out I guess you'll need to make a purchase. The CD is available at every shop that advertises in the Private Eye or the grid.

—Borracho



Martin Rev See Me Ridin' ROIR

The Boss gave me Martin Rev's CD a couple of months ago. He doesn't give me much because I'm so tardy with reviews. Martin Rev is listed as the founder of Suicide on the CD's cover. I think Alan Vega had something to do with the band as well. Rev was and remains a minimalist keyboard composer. The jacket states that he composed and performed every song on the disc. I don't think so. The melodies are as familiar as oldies radio. He's taken some doo wop tunes, screwed around with the words, added minimal electronics backing his monotone lyrics and thrown the thing out on the market. If "Tell Me Why" isn't "Why Do Fools Fall In Love" then I've been smokin' the wacky stuff too much. Have some fun with it. Play name that

plastique



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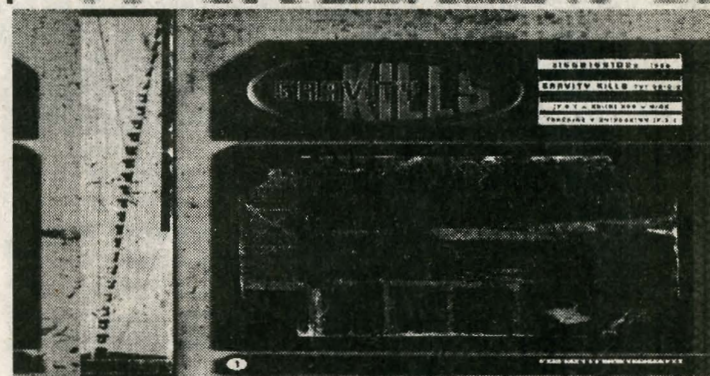
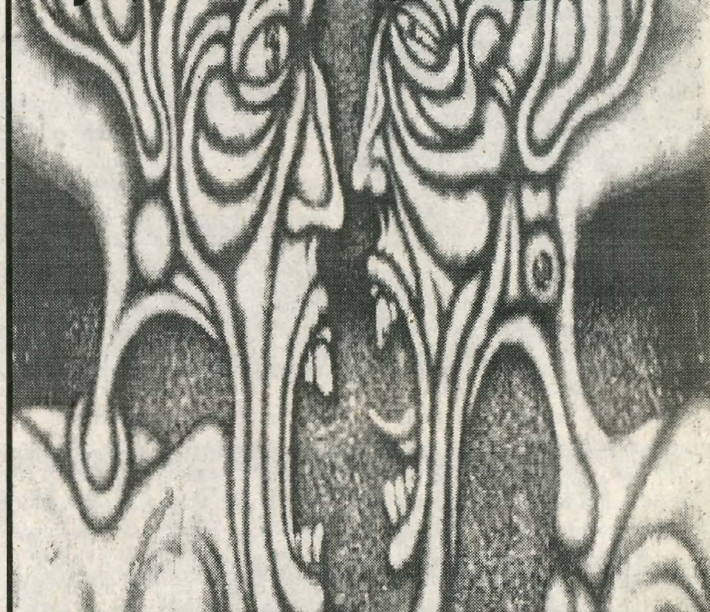
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tune. I love the disc. Give the guy credit for creativity in a day and age when the Beatles are passed off as fine upstanding citizens to young children by their burned-out parents. "No you can't have that Green Day CD. That isn't music. Listen to these acid dropping, pot smoking, heroin shooting, sexual deviates the Beatles."

—Strawberry Fields Forever



The Meices
Dirty Bird
London

Dirty Bird is without question one of the better punk oriented CDs to cross my path lately. From the very first chords of "Wow" these boys are out to rock the house. They tear through the 13 songs exactly as if they were doing them live. One song blends into the next and each is better than the one preceding it. Even "Uncool," a song sitting in the shade of Meat Puppets country rocks all the way. When looking for an anthem don't pass over "Wings." "Wings I loved giving all the feathers back to you." Chiming guitars, acoustic guitars, what is this REM? Not quite because there's thunder in Steve Borgerdlin's bass and how Joe Riencke gets so much noise out of one guitar is beyond me. It's probably a studio thing. Tom Gailbraith obviously has a big kit. Just cause stacks of drums surround a drummer doesn't mean overuse is required. He's back there keeping the time until a little added excitement is required. It appears that Shawn Trudeau has replaced him in the band. Dirty Bird is a perfect recording. I even like the strings on "Monday Mood." Most definitely not a CD with one or two good songs and 30 minutes of filler. It's all good. The best news is that the Meices are booked at the Bar & Grill on April 30. This information magically appeared on my answering machine this morning. I'm not selling the ads or making the calen-

dar so you'll have to look elsewhere for the complete line-up. The Meices appearance is enough to excite me.

—Borracho

Pomegranate

Don Ron

Treat and Release Records

Pomegranate is the kind of CD that sneaks up slowly and gradually. I've put it on three or four times as background music while occupied with another task. By the time the beam strikes "Down Around Her Ankles" the task is mostly forgotten. The rock is mid-tempo, there are only three people in the band and the instruments of the trio are the customary. The credit for bringing the recording out from a boring stack lies with the vocals. Gavin Canaan is the man with the voice. Okay so the Lou Reed comparison is obvious. So is the minimalist mixed with cacophony Canaan's rhythm section lays down behind the voice. The bins are filled with music by those inspired by VU. Inspired by and copying deserve two separate sections. "Down Around Her Ankles" is a hit at least one Southern California radio station. The tune is so catchy I can already hear it competing with Edwin McCain, Hootie or the Gin Blossoms in the very near future. Yes, there is that little touch of the "hippie" involved. What happens if you take the minimalism and mix it with the hated hippie sound? An entirely new genre rises up from the dust. Lou Reed was never much of a "hippie" lover anyway. Listen to the guitar work opening "The Better Part" and tell me they aren't headed for an extended jam. It never happens because here comes the voice and the beloved stop/start indie rock thing. The overall tone of the CD is one of darkness. Just to copy from the press release I'll throw in the information that the band's name is taken from the Greek myth where ingesting a single pomegranate seed sends Persephone to Hades. Watch for this one on a radio station near you. Six months from now I'll probably hate at least one song due to overexposure. Right now I love Pomegranate.

—Borracho



Psychic TV

Trip Reset

Cleopatra

My first encounter with Gen P was many, many a year ago. I've referenced Throbbing Gristle in these pages more than once. He's still at it. I doubt that Goldmine Magazine could come up with a complete Genesis P. Orridge discography. Can Genesis himself? In the liner notes we have self-proclaimed sex and drugs expert Dan Joy informing us all that listening to Trip Reset is better than either sex or drugs. After reading that information I enlisted headphone aid. Nothing like headphones to bring out the full power of a sexually fulfilling musical experience. For some strange reason my sexual and drug experiences are more intense than this pretty trance music. I don't hear any pound, pound of that most lovely tiny meat. The last thing coming to mind when listening to "Mother Jack (A Children's Story)" is sex or drugs. It's more like sitting in the library listening to the librarian read aloud. I guess when you've experienced as many drugs and had as many sexual encounters as Dan Joy it all becomes as mundane as children's story hour. That is not to say that the disc is wholly without value. I'll take it over the Blue Knights, Kenny G, that Gunn fellow pretending to be in the Grand Canyon or Chip "C.W. McCall" Davis any day. It is aptly named. If I were into taking trips with what are passed off as hallucinogenic in '96 I'd want the disc with me. At least for the early morning mellowing out. For the "new age" reader. After ingesting six or more buttons and vomiting get naked (I do not want to think of the sight), pull the legs into the lotus position (or as close to it as your tired bones will allow), place the drum in your lap and beat the fuck out of it with your dick. I am really, really sorry,

but Trip Reset isn't sex or drugs to me. It is music for meditation. Heady music without a doubt and nice way to spend an hour or so, but Jesus Christ don't try to trick me with your "new age" mind set. Lullabies for babies and senior citizens are far removed from sex and drugs. The most sexual song on Trip Reset appears at the close. "Firewoman (Exhuma Exhortation)" is a song for sex, if the music coming before hasn't put you to sleep.

—Scena Gava

The Elevator Drops

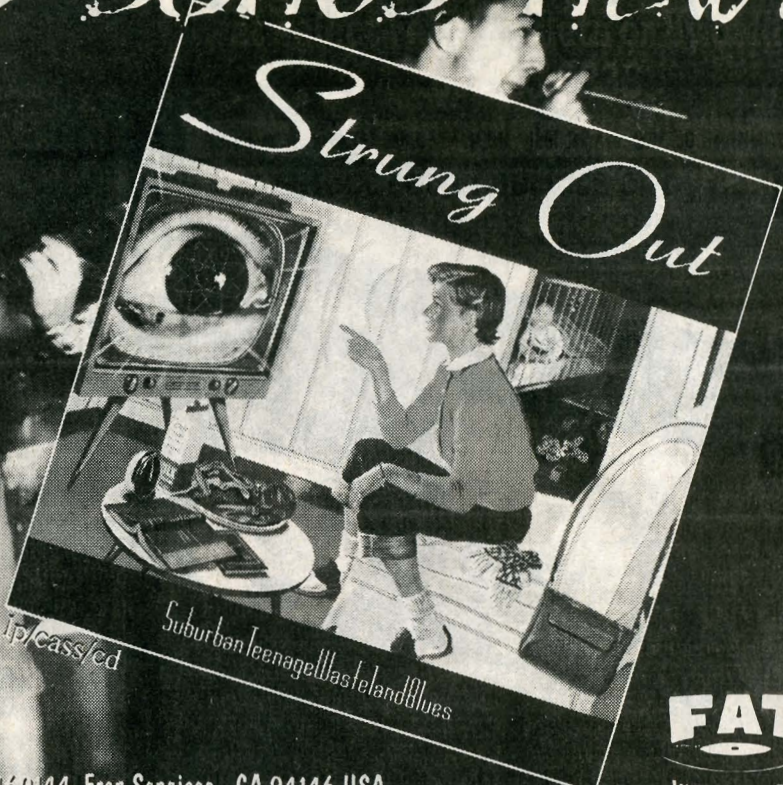
Pop Bus

Time Bomb Recordings

"Heaven help us. Multitudes of schizophrenics wander aimlessly through these city streets like broken down robots. Nerves misfire like sizzled wires. Fizzled brains cannot cope. Reality has melded with vampires, punks and aliens. Screw the snobby underground tunnel running from here to NYC to Amsterdam to Roswell to Nowhere all heavily guarded by name droppers with chain wallets which are connected to trust funds. We are the only whatever. We'll be the first ones to go." There's your liner notes. Now that we've moved through Bowie's glitter phase how about progressing to Heroes? The band takes Bowie, the psychedelic '60s, some lo-tech M/Yellow Magic Orchestra and countless other influences, throws them in the food processor and hits mix for a random time length. The Elevator Drops are working in another dimension. Actually they might have come from a universe running parallel to that of Man...Or Astroman. Forty-eight minutes of space psychedelics are provided for listening enjoyment. If glitter and glam have indeed returned then The Elevator Drops come from the place they've been hiding. In their space the music continued to evolve as did technology. There are plenty of experiments, usually they work, but there are also fully developed numbers like "Car." A work of rock & roll beauty that one. Where do they get their drugs? "Drop 19 (I Wanna Be A)" makes me wanna be A too. Usually when one of these discs appears completely unannounced it means the band is coming to town. To date I'm not aware of a booking, but watch for The Elevator Drops.

—Borracho

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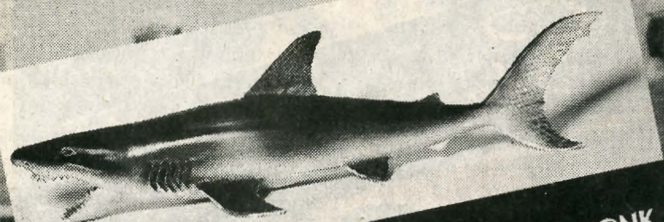
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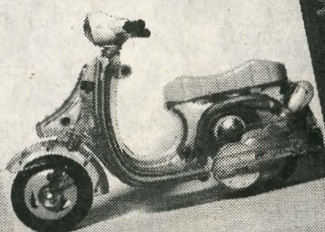
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Written in Blood



SEPULTURA Roots Roadrunner

Our Brazilian friend's, Sepultura are back with their latest full-length release, **ROOTS**. This release, being the band's sixth, establishes them as one of the leaders in the current thrash/metal movement. It also shows Sepultura has what it takes to deal with the ever-changing metal scene. **ROOTS**, as the title suggests, incorporates many Brazilian influences. The band used chants, singers, and instruments which are indigenous to their homeland. It sounds like Sepultura was able to spend months in the studio. The album is very full. There's always something different going on. Over-all, the release is a bit more on the noisy side. The distorted vocal style used at times makes me think Max has been spending a little time with the likes of Trent Reznor. Actually, I'd bet Max picked up that nasty noise habit hanging out with his now defunct side band - Nail Bomb. The band featured Max and the noise king himself, Alex Newport from Fudge Tunnel.

—Forgach

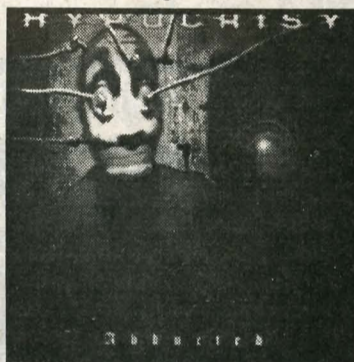
ANATHEMA Pentecost III MY DYING BRIDE The Angel and the Dark River Fierce Records

My girlfriend and I just broke up, then a day later I get a



couple of doom-metal CD's in the mail. Oh God, I'm sooo depressed. Yes, I know Anathema and My Dying Bride are two different bands, both probably deserving of separate reviews, but I just couldn't do it. I'm not much into the doom scene. I don't really know a lot about it either. I guess I could've done a proper review of one of them, and then just put down "Ditto" for the other one. I guess that wouldn't be right either. These two bands have certainly been around for a while. **PENTECOST III** is Anathema's fourth, while **THE ANGEL AND THE DARK RIVER** is number eight for My Dying Bride. So in conclusion, if your in the market for a good sedative check these releases out. Anathema's release was available on February 6th, while My Dying Bride's had a release date of February 20th. And don't you be worrying about my love life. We got back together.

—Forgach



HYPOCRISY Abducted Relapse

What is it with bands from Sweden. Must every one of them be good. There's the Gods of metal - Coroner, the God of guitar - Yngwie Malmsteen (that's right, and don't forget it! Have some respect already.) Well, I'm pretty sure Celtic Frost was from Sweden. That kind of blows my point. Not that they weren't good in the beginning, but everything they did later cancels that out. Now there's Hypocrisy. The now three man band, has revolved mainly around the band's originator - Peter Tagtgren. The band has incorporated speed, heaviness, and pure musical talent in the recording of **ABDUCTED**. The layering of many of the instruments on the disc give it a multidimensional sound. Many different facets of **ABDUCTED** make it a damn fine metal album

—Forgach


Iron Maiden / Fear Factory Saltair March 21

Saltair was chosen as the stop for the Iron Maiden / Fear Factory show, which took place

on March 21st. I went mainly to see Fear Factory, but it was good to see Maiden still at it after all these years. I had a chance to talk with Fear Factory's Dino Cazares and Raymond Herrera after their set. The boys of F.F. were happy to return to Salt Lake after last years appearance with Sepultura. Dino said the band would be on tour with Iron Maiden for about two months, and then would be headlining a tour of Australia, New Zealand, and Europe. He also said that they planned to come back to Salt Lake some time around September. There was nothing confirmed, but names like the Deftones, Prong and/or Rage Against the Machine were being kicked around as possible bands they would be returning with. The band plans to release a remix album called **REMANUFACTURE** in the months ahead. A single and video will precede the release of the album.

—Forgach

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Daily Calendar

Friday, April 5

Terry Joseph - Ashbury Pub
Honest Engine - Bar & Grill
PCP Bezerker - Cinema Bar
Backwash ; - Dead Goat
Chris Duarte - Zephyr

Saturday, April 6

Elbow Finn - Ashbury Pub
Marmalade Hill - Bar & Grill
Stretch Magnifico - Cinema Bar
Sun Masons ; - Dead Goat
Chris Duarte - Zephyr

Sunday, April 7

ASA - The Feel - Bar & Grill
Plan 9 from Outer Space - Cinema Bar

Acoustic Goat ; - Dead Goat

Monday, April 8

Hugh - Ampersand - Cinema Bar

Osee Anderson and the Hit

Squad ; - Dead Goat

Flower Patch - Zephyr

Tuesday, April 9

Mr. Winkle - Ashbury Pub
Alien Opera - Bar & Grill
Ignatius - Cokleo - Cinema Bar
Spittin Lint - Zephyr

Wednesday, April 10

Menagerie - Ashbury Pub
Jollymon - Decomposers - Cinema Bar

Poor Student - Dead Beat Tavern

Blue Healer ; - Dead Goat

Preacher Boy and Maria

Muldaur - Zephyr

Thursday, April 11

Voodoo Swing - Ashbury Pub
Quaango - Blank Shot - Atomic Boy - Bar & Grill
of Jones - Exit - Cinema Bar
House of Cards ; - Dead Goat
Boogie Shoes - Jolly Mon - Zephyr

Friday, April 12

The Pinch - Ashbury Pub
Elbo Finn - Riverbed Jed - Bar & Grill

Cherry Poppin Daddies - Floater - Cinema Bar

KAP Brothers - Dead Beat Tavern

Sweet Loretta ; - Dead Goat

The Jackmormons featureing

Jerry Joseph w/ Elbow Finn - Zephyr

Saturday, April 13

Blanche w/Craig Cleveland & Gary Tournier - Ashbury Pub
On Eye - King Trance - Bar & Grill

Flat Duo Jets - Atomic Boy - Cinema Bar

KAP Brothers - Dead Beat Tavern

Megan Peters in Group Therapy ; - Dead Goat

Salsa Brava - Zephyr

Sunday, April 14

The Hippie - Temptation - Cinema Bar

Acoustic Goat ; - Dead Goat

Disco Dridders - Zephyr

Monday, April 15

The Meteors - The Candy

Snatchers - Bar & Grill

Blue Devils Blues Revue ; - Dead Goat

War - Zephyr

Tuesday, April 16

Zach Lee - Ashbury Pub

Go Figure - Bar & Grill

3 1/2 Girls - Decomposers - Nine

Spine - DUI - Cinema Bar

Mojo Naya - Zephyr

Wednesday, April 17

Rich Wyman - Ashbury Pub

Towel - Cinema Bar

Poor Student - Dead Beat Tavern

Dolphin ; - Dead Goat

Del Amitri w/Josh Clayton Felt - Zephyr

Thursday, April 18

Mud Puddles - Ashbury Pub

Wish - Bar & Grill

The Apples - Sugarhouse - Cinema Bar

Reverend Willie ; - Dead Goat

Mike Stockton and the

Rhythmators - Zephyr

Friday, April 19

Sun Masons - Ashbury Pub

Deadbolt - Voodoo Swing -

Decomposers - Bar & Grill

King Trance - The Feast -

Cinema Bar

Can Trip - Dead Beat Tavern

Harry Lee and teh Blues

Ambassadors ; - Dead Goat

Fat Paw - Zephyr

Saturday, April 20

Sweet Loretta - Ashbury Pub

Frank Black - Jonny Palonski -

Bar & Grill

Voodoo Swing - Cinema Bar

EUPHIO Project - Dead Beat

Tavern

The Weed ; - Dead Goat

Fat Paw - Zephyr

Sunday, April 21

Escape to Witch Mountain - Cinema Bar

Acoustic Goat ; - Dead Goat

Elbo Finn - Zephyr

Monday, April 22

Drill Team - Richie and the

Rednecks - Cinema Bar

Blue Devils Blues Revue ; - Dead Goat

The Mermen - Zephyr

Tuesday, April 23

Night Birds - Ashbury Pub

Go Figure - Bar & Grill

Wovoka - Cinema Bar

Freddy Jones Band - Zephyr
Wednesday, April 24

My Dog Vodka - Ashbury Pub
Steelwool - 3 1/2 Girls - Cinema Bar

Poor Student with Loose - Dead Beat Tavern

Volunteer King ; - Dead Goat

Alejandro Escovedo - Zephyr

Thursday, April 25

Blue Moon Wood - Ashbury Pub

Thirsty Alley - Thrum - Iceburn

Cinema Bar

Bone Yard ; - Dead Goat

W.C. Clark - Zephyr

Friday, April 26

Backwash - Ashbury Pub

Sacred Reich - Wicked Innocence - Bar & Grill

Treehouse - Reverend Willie -

Long Players - Cinema Bar

Swing Annie - Dead Beat Tavern

Insatiable ; - Dead Goat

Disco Dridders - Zephyr

Saturday, April 27

Backwash - Ashbury Pub

12 Speed - My friend Moses - Bar & Grill

Riverbed Jed - Sea of Jones -

Cinema Bar

Shangrila - Dead Beat Tavern

I-Roots ; - Dead Goat

Disco Dridders - Zephyr

Sunday, April 28

Heavy Metal - Cinema Bar

Acoustic Goat ; - Dead Goat

Monday, April 29

Rusty Zinn ; - Dead Goat

Figurehead - Zephyr

Tuesday, April 30

Aaron Jones - Ashbury Pub

The Meices - Rust - Bar & Grill

Kissthe Clown - Dick Nixxon -

Cinema Bar

Liquid Groove - 300 RMS -

Zephyr

If you want your listing in

the calendar you have to

call Laura @ 328.4079.

It's Free. Got it?



Thursday, April 18 at BAR & GRILL

Saturday, April 20 at EARTH JAM at Liberty Park

Friday, April 26 at HOLY COW w/Cradle of Thorns

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Don Flemming

The Jesus Lizard



SHOT

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